

...A PLACE FOR **FILM**™

THE
INDIANA UNIVERSITY
CINEMA



SPRING
2015

CINEMA PRICES & PARKING

PRICES

Pricing includes the following categories:

Screenings with Academic Partnerships

Free, but ticketed

Select Series and Filmmaker Events

All tickets are \$3

International Arthouse Series

\$3 IU Bloomington students, \$6 all others

Jorgensen Guest Filmmaker Lectures

Not ticketed unless noted

Special Events

Pricing determined for each event

PARKING

With the Wells Library lot closed, please allow yourselves additional time for getting to the screenings. The nearest parking garage, located at Jordan Avenue, is free to all visitors Friday after 6:00 p.m. through Sunday. Weekdays after 5:00 p.m., the maximum cost to park will be \$7.

IU parking permit holders can park in any non-24-hour A or C space on weekdays after 5:00 p.m. Anyone may park in any non-24-hour A or C space, any D space, and all campus parking garages on weekends starting Friday at 8:00 p.m.

Auditorium (AU) permits are available for purchase at the IU Office of Parking Operations. The AU permit will allow you to park free of charge in any A, C, or E space on evenings and weekends of any IU Cinema event. Please contact Parking Operations at (812) 855-9848 for current pricing information.

Parking lots near the IU Cinema are open to all visitors from Friday after 6:00 p.m. until Sunday at 2:00 p.m., but require a parking permit all other times.

Accessible parking next to the Neal-Marshall Black Culture Center and in Wells Library lots requires an IU parking permit and a disabled sticker. For additional parking information, please call Parking Operations at (812) 855-9848, or visit parking.indiana.edu.

Cover Photo: RIAMA-Pathe/Pierluigi,
La dolce vita, see page 10 for details.

TICKET INFORMATION

TICKET INFORMATION

The IU Cinema has limited capacity with 260 seats. Patrons are encouraged to acquire tickets in advance.

Tickets are required to attend screenings, unless otherwise noted. Tickets are available at the IU Auditorium Box Office during regular business hours (Monday through Friday from 10:00 a.m. to 5:00 p.m. during each semester), and in the IU Cinema lobby one hour prior to any screening, if tickets are still available.

If all tickets have been issued for a free event, the IU Cinema will recognize a standby line to seat additional patrons, if seats are available. Patrons with tickets must be in the Cinema at least five minutes before the screening to be guaranteed a seat.

Tickets for IU Cinema free events are made available the first day of the month prior to the screening. There is a limit of four tickets per person for each free event unless otherwise noted. Tickets for National Theatre Live and International Arthouse screenings may go on sale at the beginning of each semester.

If you wish to purchase your tickets by credit card over the telephone and do not live in the Bloomington area, you may do so with the addition of a \$10 service fee per order for processing and handling.

Online ticketing will begin this semester. We are very excited about this development and will announce when it is ready in our weekly emails. To sign up for these emails, please visit our website.

For additional ticketing information, please call (812) 855-1103.

Indiana University Cinema is located at 1213 E. 7th St., Bloomington, IN 47405
You can contact us at 812-856-2503
or iucinema@indiana.edu.

SUPPORT

Help inspire a new generation of students to discover their own love for the movies by making an investment in the IU Cinema. There are ways to contribute financially at all levels. You can find more information regarding these opportunities at our website: cinema.indiana.edu or by contacting Jon Vickers at 812-855-7632 or jwvicker@indiana.edu. If you are interested in supporting IU Cinema as a volunteer, you can request additional information by contacting Brittany Friesner at bdfriesn@indiana.edu.

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...a place for film™

THE INDIANA UNIVERSITY CINEMA is a world-class facility and program that is dedicated to the scholarly study and highest standards of exhibition of film in both its traditional and modern forms, advancing the University's long-standing commitment to excellence, research, and public engagement in the arts by providing educational, entertaining, and enriching cinematic experiences. This is your place for film!

Welcome back to the IU Cinema! We are excited to spend another semester with you and hope that these upcoming experiences in the dark (and light) will engage, unite, inspire, educate, entertain, and, if we're lucky, maybe even transform each of us.

Before looking forward, let's look back. The year 2014 was filled with so many noteworthy events. Along with retrospectives of visiting filmmakers like Roger Corman, Meryl Streep, Abbas Kiarostami, Natalia Almada, Krzysztof Zanussi, Josephine Decker, Kevin Kline, Ti West, Bill Morrison, and Steve James, the University paid tribute to the careers of Ms. Streep and Mr. Kline with honorary degrees. In addition to these programs, there were several screenings with live accompaniment, including *The Smiling Madame Beudet* (1922)/*Coeur Fidèle* (1923) with the band Garden Gates and *The General* (1926) with an 18-piece Jacobs School of Music orchestra performing IU alumnus Andrew Simpson's new score.

We also had many wonderful filmmaker events with guests like Bollywood superstar Anil Kapoor, Edward James Olmos, Jonathan Banks, Bridgett M. Davis, Renée Cox, and Olympic-runner Billy Mills and Robby Benson introducing *Running Brave*.

Throughout 2014 there was much pontification on "the death of film." It is true that the studios have abandoned celluloid as their exhibition format for new films, but 35mm held its ground in the IU Cinema. It was great to see several films projected from good film prints that I may never see this way again, like *Big Night* (1996), *Morocco* (1930), *Shadow of a Doubt* (1943), *Little Big Man* (1970), *The General* (1926), *Ganja and Hess* (1973), *Andrei Rublev* (1966), *Repo Man* (1984), *Blood Simple* (1984), *To Have and Have Not* (1944), *Taste of Cherry* (1997), *Jeanne Dielman* (1975), *Naked Lunch* (1991), *Raging Bull* (1980), *The Wild Angels* (1966), *Paper Moon* (1973), *Rocco and His Brothers* (1960), and *Last Year at Marienbad* (1961), among others. We were pleased that The Criterion Collection honored IU Cinema by highlighting our film programs as their "Repertory Pick of the Week" on three occasions.

So, thank you for coming out to support our ambitious 2014 program with such enthusiasm!

Our International Arthouse Series this spring will help you catch-up with several films that are getting attention leading up to the Oscars.® The Cinema will also be host to four major cinematic events—In Light Film Festival, Ray Bradbury: From Science to the Supernatural, Italian Film Conference and Festival, featuring Francesco Rosi—of whom Martin Scorsese said "... is one of the great masters of contemporary cinema"—and Orson Welles: A Centennial Celebration and Symposium, which will host filmmakers, archivists, and the leading Welles scholars from around the globe.

We're also very excited to have the return of Glenn Close to the IU Cinema, as well as several other filmmakers, including Beth B, Peter Weir, Abderrahmane Sissako, Jean-Pierre Jeunet, and Guy Maddin.

Have fun browsing through these pages and marking your calendars, because we hope to see you often. Thanks again for being an essential part of the IU Cinema ... your place for film.

Jon Vickers
Director



A Tale of Winter (1992) Directed by *Eric Rohmer*

January 9 – Friday – 7:00 PM

January 11 – Sunday – 3:00 PM

A young couple, Félicie and Charles, meet while on holiday and fall deeply in love. Because of a chance mistake, he unintentionally disappears from her life. Five years later, Félicie still holds on for the long lost Charles, though involved with other men. Félicie is one of the most fascinating in Eric Rohmer's distinguished line of heroines: impulsive, independent, thoughtlessly frank, disarmingly sincere, at once exasperating and enchanting. Her shifting allegiances to the men in her life ultimately bring her face to face with the most basic issues of destiny and faith. In French language with English subtitles. (2K DCP. 114 min. Not Rated.)



*The International Arthouse Series features new film releases from around the globe—some which have not been released theatrically in the U.S. The series is co-sponsored by the Ryder Film Series and the IU Cinema. Films in this series are \$3 for IU Bloomington students (with ID) and \$6 for all other patrons, unless otherwise noted.**

INTERNATIONAL
ARTHOUSE SERIES





A Summer's Tale (2014)

Directed by Eric Rohmer

January 8 – Thursday – 7:00 PM

January 10 – Saturday – 3:00 PM

Gaspard, a recent university graduate, arrives at the seaside for vacation before starting a new job. He's hoping his 'sort-of' girlfriend will join him there, but as the days pass, he welcomes the interest of Margot, a student working as a waitress for the summer. Things start to get complicated when the spoken-for Margot encourages Gaspard to have a summer romance with her friend, Solène, and he complies. The sea, the sunlight, and the lovely surroundings convey the openness of a world of possibilities faced by these young people. In French language with English subtitles. (2K DCP. 113 min. Rated G.)

A Girl Walks Home Alone at Night (2014)

Directed by Ana Lily Amirpour

January 10 – Saturday – 9:30 PM

January 31 – Saturday – 9:30 PM

In the Iranian ghost town of Bad City, all sorts of unsavory characters are being stalked by a lonely vampire. But when boy meets girl, an unusual love story begins to blossom ... blood red. The first Iranian Vampire Western, Ana Lily Amirpour's debut is a joyful mash-up of influences that span spaghetti westerns, graphic novels, horror films, and the Iranian New Wave. Amped by a mix of Iranian rock, techno and Ennio Morricone-inspired riffs, its airy, black-and-white aesthetic and artfully paced scenes combine the simmering tension of Sergio Leone and surrealism of David Lynch. In Persian language with English subtitles. (2K DCP. 99 min. Not Rated.)



Human Capital (2014) *Directed by Paolo Virzi*

January 15 – Thursday – 7:00 PM

January 16 – Friday – 9:30 PM

January 18 – Sunday – 6:30 PM

Human Capital begins at the end, with an accident the night before Christmas Eve. As details emerge of the events leading up to the accident, the lives of a well-to-do Bernaschi family, privileged and detached, will intertwine with another, struggling to keep their comfortable middle-class life, in ways neither could have expected. Paolo Virzi's taut character study deconstructs the typical linear narrative, observing transformative events from each character's perspective. The result is a nuanced account of desire, greed, and the value of human life in an age of rampant capitalism and financial manipulation. In Italian language with English subtitles. (2K DCP. 111 min. Not Rated.)



The Babadook (2014) *Directed by Jennifer Kent*

January 22 – Thursday – 7:00 PM

January 23 – Friday – 9:30 PM

January 24 – Saturday – 9:30 PM

Still recovering from her husband's shocking death, Amelia is at the end of her rope trying to balance a job and raise her out-of-control son, Samuel. Samuel's dreams have been invaded by a dark, violent figure resembling the character in a book that mysteriously appears in their house—"The Babadook." Amelia is frightened by her son's erratic behavior, but begins to have similar hallucinations and isn't sure what to believe. William Friedkin, director of *The Exorcist*, said "I've never seen a more terrifying film than *The Babadook*. It will scare the hell out of you as it did me." (2K DCP. 93 min. Not Rated.)

Stranger by the Lake/ L'Inconnu du lac (2013) *Directed by Alain Guiraudie*

January 25 – Sunday – 3:00 PM

See page 18 for details.*

Winter Sleep (2014)

Directed by Nuri Bilge Ceylan

January 29 – Thursday – 6:30 PM

January 30 – Friday – 6:30 PM

Aydin, a former stage actor, is approaching the autumn of his years as the owner of Hotel Othello, which he inherited from his father and shares with his sister. He imagines himself the local monarch of the region that surrounds his mountaintop hotel. His supreme self-confidence blinds him to the resentment of the villagers, as well as his wife and sister. Winner of the Palme d'Or at the 2014 Cannes Film Festival, the film focuses on the divisions between classes and generations, and develops the themes of guilt, responsibility, faith, and spirituality into a family drama with deep implications. In Turkish language with English subtitles. (2K DCP. 196 min. Not Rated.)



Exposed (2014) *Directed by Beth B*

February 5 – Thursday – 7:00 PM

See page 19 for details.*

This May be the Last Time (2014) *Directed by Sterlin Harjo*

February 15 – Sunday – 3:00 PM

See page 35 for details.*

Two Days, One Night (2014)

Directed by Jean-Pierre and Luc Dardenne

February 16 – Monday – 7:00 PM

February 21 – Saturday – 7:00 PM

February 22 – Sunday – 6:30 PM

Two Days, One Night is a universal story about working-class people living on the edge of society. Sandra (Marion Cotillard) has just returned to work after recovering from a serious bout with depression. Realizing that the company can operate without her, management decides to let her go. After learning that her co-workers will vote to decide her fate, she races against time to convince each of her fellow employees to help her keep her job. With each encounter, Sandra is brought into a different world with unexpected results in this powerful statement on community solidarity. In French language with English subtitles. (2K DCP. 95 min. Rated PG-13.)



Tangerines/Mandariinid/Mandarinai (2013) *Directed by Zaza Urushadze*

February 23 – Monday – 7:00 PM

See page 60 for details.*

Mommy (2014) *Directed by Xavier Dolan*

February 26 – Thursday – 9:30 PM

February 28 – Saturday – 6:30 PM

A feisty widowed single mom finds herself burdened with the full-time custody of her volatile 15-year-old son. As they struggle to make ends meet, Kyla, the mysterious new neighbor across the street, offers her help. Together, they find a new sense of balance, and hope is regained. Winner of the Jury Prize at the 2014 Cannes Film Festival, *Mommy* is "A funny, heartbreaking and, above all, original work," according to *Variety* magazine. (2K DCP. 139 min. Rated R.)

The Case Against 8 (2014) *Directed by Ben Cotner and Ryan White*

March 7 – Saturday – 2:30 PM

See page 34 for details.*

Watchers of the Sky (2014) *Directed by Edet Belzberg*

March 6 – Friday – 2:30 PM

See page 33 for details.*

Mr. Turner (2014) *Directed by Mike Leigh*

March 12 – Thursday – 7:00 PM

March 13 – Friday – 9:30 PM

March 14 – Saturday – 7:00 PM

Mr. Turner explores the last quarter century of the great yet eccentric British painter J.M.W. Turner. Profoundly affected by the death of his father, loved by a housekeeper he takes for granted and occasionally exploits sexually, he forms a close relationship with a seaside landlady with whom he eventually lives incognito in Chelsea until his death. Throughout his travels, he paints, stays with the country aristocracy, visits brothels, is a popular if anarchic member of the Royal Academy of Arts, and is both celebrated and reviled by the public and by royalty. (2K DCP. 150 min. Rated R.)



Jauja (2014) *Directed by Lisandro Alonso*

March 29 – Sunday – 6:30 PM

April 18 – Saturday – 7:00 PM

Jauja is a mythological earthly paradise, sought by many, but found by none. During the so-called “Conquest of the Desert” in Patagonia, 1882, Captain Gunnar Dinesen (Viggo Mortenson) travels from Denmark with his daughter to take an engineering job with the army. Ingeborg falls in love with a young soldier, and one night they run away together. When the Captain realizes what has happened he ventures into enemy territory in a desperate search for his daughter, which becomes a solitary quest to a place beyond time, where the past vanishes and the future has no meaning. (2K DCP. 108 min. Not Rated.)

The Salvation (2014) *Directed by Kristian Levring*

March 22 – Sunday – 6:30 PM

April 3 – Friday – 9:30 PM

April 4 – Saturday – 9:30 PM

The Salvation is one of two new Danish westerns, which focus on European immigrants adjusting to their new lands. Here, a peaceful settler (Mads Mikkelsen) in 1870s America is pushed to the limit by members of a notorious gang and vows to take vengeance without the help of his cowardly community. Co-written by Anders Thomas Jensen and directed by former *Dogma95* director Kristian Levring, the film pays homage to classic westerns. Levring stated that “I made a Western that’s a myth about Westerns.” (2K DCP. 92 min. Not Rated.)

Timbuktu (2014)

Directed by Abderrahmane Sissako

April 16 – Thursday – 6:30 PM

See page 45 for details.*



Seymour: An Introduction (2014) *Directed by Ethan Hawke*

April 18 – Saturday – 3:00 PM

April 19 – Sunday – 6:30 PM

With a title borrowed from J.D. Salinger, Ethan Hawke's documentary debut explores the life of pianist and devoted teacher Seymour Bernstein. By the age of 15, Bernstein was an accomplished concert pianist who began teaching others, which would continue to this day. Hawke's subject is a captivating storyteller with much to share, like his service during the Korean War where he performed on the front lines for military leaders. The film introduces us to a warm and generous man who has practiced a harmonious balance between life and art. (2K DCP. 84 min. Not Rated.)

Magician: The Astonishing Life and Work of Orson Welles (2014) *Directed by Chuck Workman*

April 30 – Thursday – 2:00 PM

See page 57 for details.*

While We're Young (2014) *Directed by Noah Baumbach*

May 4 – Monday – 9:30 PM

May 5 – Tuesday – 9:30 PM

May 6 – Wednesday – 9:30 PM

May 7 – Thursday – 7:00 PM

Noah Baumbach's exploration of aging, ambition, and success stars Ben Stiller and Naomi Watts as a middle-aged couple whose career and marriage are overturned when a disarming young couple (Amanda Seyfried and Adam Driver) enters their lives. Inspired by Henrik Ibsen's play, *The Master Builder*, it was considered by the Huffington Post to be "the best film to debut at the 2014 Toronto International Film Festival." (2K DCP. 94 min. Not Rated)





City Lights is a continuing series of key masterworks of 20th-century filmmaking. The series is co-sponsored by Indiana University's Department of Communication and Culture. All films are programmed from the title list in the David Bradley Collection, held by the Lilly Library. Curators include James Gilmore, Dan Hassoun, and Katherine Johnson. Screenings are free, but ticketed.

La dolce vita (1960) Directed by Federico Fellini

January 17 – Saturday – 3:00 PM

La dolce vita would be a documentary if it weren't so extravagant. Everyone in the film really was part of the Roman social scene of the time, and the situations and locations are spot-on as representative of their time. Yet, from its first stunning widescreen pan, it's also a film of the most exuberant camerawork, pointed imagery, vivid performers, and entrancing music, a study of encroaching boredom that somehow manages never to be boring, a modern fresco of decadence. In Italian, French, and German languages with English subtitles. **Contains mature content.** (35mm. 174 min. Not Rated.)

CITY LIGHTS FILM SERIES

The Incredible Shrinking Man (1957)

Directed by Jack Arnold

January 24 – Saturday – 3:00 PM

Following his exposure to a radioactive cloud, Scott Carey (Grant Williams) finds himself rapidly shrinking to the size of a pin. Facing a world of now-oversized everyday objects, Scott must face off against cats, spiders, and his own diminishing sense of self in a seemingly neutral universe. A benchmark of 1950s sci-fi cinema, *The Incredible Shrinking Man* boasts groundbreaking special effects for its time and a surprisingly existential screenplay by veteran *Twilight Zone* writer Richard Matheson. (35mm. 81 min. Not Rated.)



Gaslight (1944) Directed by George Cukor

January 31 – Saturday – 3:00 PM

George Cukor's *Gaslight* is a melodrama reminiscent of Alfred Hitchcock's psychological thrillers *Rebecca* (1940) and *Suspicion* (1941). Together Cukor and Ingrid Bergman give a wonderfully unnerving portrait of insanity that won the actress her first Oscar.® After moving back to her childhood home with her new husband (Charles Boyer), Paula (Bergman) begins to doubt herself and her mental stability. While she is trapped within her house, a detective (Joseph Cotten) fights to help her regain her sanity. (16mm. 114 min. Rated PG.)



If.... (1968) Directed by Lindsay Anderson

February 28 – Saturday – 3:00 PM

Lindsay Anderson intensified and questioned the revolutionary—and anarchic—imagination of 1968's social and political unrest in his allegorical film *If....*, which charts a youth rebellion against an oppressive boarding school in England. The film surges with the energies of youth counterculture even as it seriously questions the effects of trying to overthrow the establishment. Winner of the coveted Palme d'Or prize at the 1969 Cannes Film Festival, *If....* is a film relentlessly of its moment. **Contains mature content, including nudity, violence, and drug use.** (2K DCP. 111 min. Rated R.)



The Graduate (1967) Directed by Mike Nichols

April 4 – Saturday – 3:00 PM

The Graduate is an astounding piece of late-1960s Hollywood that captures the zeitgeist of anxious youth and generational gaps. Dustin Hoffman's first major film performance as the titular, wayward Benjamin Braddock shot him to instant stardom and earned his first Oscar® nomination, while Mike Nichols won the Best Director Oscar.® With Simon and Garfunkel's "Sound of Silence," "Mrs. Robinson," and others coloring the proceedings, *The Graduate* is an evocative encapsulation of a transitional moment in Hollywood history. (2K DCP. 106 min. Rated PG.)





La dolce vita is one of the most famous films ever made, a huge and scandalous international box-office success at the time and a classic ever since. It gave new terms to an international vocabulary: 'la dolce vita' and 'paparazzi.' It built on a tradition of city movies and ideas of European decadence in the period and influenced many films in its wake. This program gives a taste of where the sweet life came from and what it led to. This series is sponsored by the Department of Communication and Culture, the Department of French and Italian, the Department of Gender Studies, and the Cultural Studies Program. Screenings are free, but ticketed.



La dolce vita (1960) Directed by Federico Fellini

January 17 – Saturday – 3:00 PM

See page 10 for details.

Fellini-Satyricon (1969) Directed by Federico Fellini

March 14 – Saturday – 3:00 PM

Visionary, phantasmagoric, at times vulgar, and, by the way, often tenderly gay, *Satyricon* is *La dolce vita* in ancient Rome. Fabulous in spectacle, yet rigorous in its respect for how the original text comes down to us: fragmentary, intermittently opaque, even incomprehensible, with sudden shifts of time. Widescreen composition recreates the depthlessness of fresco, the music is out of time, and everything throbs with strange violence and baffling sexuality, excessive bingeing jostling philosophical reflection and esoteric poetry. In Italian language with English subtitles. **Contains mature content.** (35mm. 128 min. Not Rated.)

La Notte Brava aka *The Big Night /Bad Girls Don't Cry* (1959)

Directed by Mauro Bolognini

April 11 – Saturday – 3:00 PM

Three young hoodlums at large one Roman night encounter something of the world of decadence and privilege that was to be explored in *La dolce vita*: cheap backstreets and rich apartments, prostitutes and queers as well as the wastelands of the Roman countryside. Here, with a script by Pasolini and a wonderful French and Italian cast, Rome and around is seen from below, by outsiders and losers, and with a harsh, unforgiving eye. In Italian language with English subtitles. **Contains mature content.** (35mm. 95 min. Not Rated.)

AROUND LA DOLCE VITA



To Kill a Mockingbird (1962)

Directed by Robert Mulligan

February 16 – Monday – 3:00 PM

Based on Harper Lee's Pulitzer Prize-winning novel, *To Kill a Mockingbird* is considered a quintessential American film about innocence, strength, and conviction. The story—set in a small, Alabama town in the 1930s—focuses on the trial of a black man accused of rape, defended by the highly respected lawyer Atticus Finch (Gregory Peck). Released during the civil rights movement, the film was a timely reflection of the continuing social injustice that existed in the South and won Oscars® for Best Actor, Best Adapted Screenplay, and Best Art Direction. (2K DCP. 129 min. Not Rated.)

Rear Window (1954) Directed by Alfred Hitchcock

March 23 – Monday – 3:00 PM

Confined to a wheelchair with a broken leg, professional photographer J.B. "Jeff" Jeffries (James Stewart) begins voyeuristically spying on his neighbors through his apartment window. Suddenly convinced he witnessed a murder, Jeffries persuades his girlfriend (Grace Kelly) to investigate what may have happened. (2K DCP. 112 min. Not Rated.)

Tickets for all screenings are \$3

The Apartment (1960) Directed by Billy Wilder

April 20 – Monday – 3:00 PM

Considered one of Hollywood's finest comedies, *The Apartment* won five Oscars®, including Best Picture, Best Director, and Best Original Screenplay. Jack Lemmon plays C.C. "Bud" Baxter, an office clerk who figures he can move up the corporate ladder by providing his apartment as a hideaway for his philandering boss's sexual trysts. All is well and good until he discovers the girl of his dreams, Fran Kubelik (Shirley MacLaine), is one of the mistresses involved. Should he choose to lose the girl... or the job? (2K DCP. 125 min. Not Rated.)



MONDAY MATINEE CLASSICS



Martin Scorsese Presents: Masterpieces of Polish Cinema is a 21-film series released by Milestone in partnership with Propaganda Foundation, DI Factory, CRF, KinoRP, and The Film Foundation. The series features new restorations of classic works from some of Poland's most accomplished and lauded filmmakers, spanning the period from 1957–1987. Curated by Mr. Scorsese, each film is presented in brilliantly re-mastered and newly subtitled DCPs. This series is sponsored in part by IU's Polish Studies Program. All films are in Polish language with English subtitles. Screenings are free, but ticketed.

MARTIN SCORSESE PRESENTS MASTERPIECES OF POLISH CINEMA



Eroica (1957) Directed by Andrzej Munk

January 12 – Monday – 7:00 PM

Andrzej Munk's *Eroica*, a Heroic Symphony in two parts and a masterpiece of the Polish Film School, puts a realist lens to the romantic idea of heroism. The film draws on its author's first-hand experience as a soldier in the September campaign against the invading German army in 1939. Imprisoned in a POW camp, Stawinski escaped, participated in the Warsaw Uprising and upon its failure was returned to another POW camp. *Eroica* displays the futility of the armed struggle against both Germany and Russia, while exposing the idea of heroic suffering as preposterous. (2K DCP. 85 min. Not Rated.)



Night Train (1959)

Directed by Jerzy Kawalerowicz

January 26 – Monday – 7:00 PM

An intimate psychological study and a poetic tale of loneliness, *Night Train* brings two passengers together accidentally in a train compartment. A coquette, bored with her husband, attempts to seduce every available man; a former prisoner of a concentration camp fights his insomnia; old women go on a pilgrimage; and a skirt-chaser seeks his prey. With the arrival of police searching for a murderer, everything changes. It soon turns out that this seemingly average community is able to behave in a most unforeseen manner. (2K DCP. 99 min. Not Rated.)



Innocent Sorcerers (1960)

Directed by Andrzej Wajda

February 2 – Monday – 7:00 PM

A love story and a portrait of young Poles in the 1950s, the film tells the tale of two people meeting in a bar. They don't care about the future; their lives seem to consist of going out, playing jazz, and having love affairs with no strings attached. The night begins for them with a seemingly simple scenario—from small talk to bed. But as dawn approaches, what starts as an insignificant episode grows in meaning. (2K DCP. 87 min. Not Rated.)



The Saragossa Manuscript (1964)

Directed by Wojciech Has

February 9 – Monday – 7:00 PM

The Saragossa Manuscript is a brilliant adaptation of one of the greatest works of world literature. Set in 1739, Alphonse van Worden crosses the wild range of the Sierra Morena, a land said to be inhabited only by demons, evil spirits, and invisible hands that push travellers into chasms. Although he refuses to listen to those tales, his journey will be a sequence of supernatural and frightful events. But maybe they're only illusions? The film was a favorite of Jerry Garcia and Luis Buñuel. (2K DCP. 182 min. Not Rated.)





Uzumasa Limelight (2014) *Directed by Ken Ochiai*

January 16 – Friday – 6:30 PM

Uzumasa (Kyoto) is considered the Hollywood of Japan. It has produced many jidaigeki films—period dramas with sword fighting—that are highly praised all over the world. This story is about the kirareyaku actors whose main job is to be killed by the lead star—men who are loved without ever being lit by the limelight. They were actors who loved and respected the art. Using Charlie Chaplin's film *Limelight* as an underlying theme, the story of these men dealing with a new generation and fading craftsmanship is told with melancholy and soul. In Japanese language with English subtitles. (2K DCP. 114 min. Not Rated.)

Siddharth (2014) *Directed by Richie Mehta*

January 17 – Saturday – 7:00 PM

Mehendra is a chain-wallah, eking out a living fixing zippers on the bustling streets of New Delhi. To ease his financial woes, he sends 12-year-old Siddharth to work in a distant factory. When the boy doesn't come home for holiday, Mehendra and his wife slowly begin to suspect that he was kidnapped. With few resources and no connections, he desperately travels to Punjab and Mumbai to find Siddharth. The film is a heart-rending and suspenseful tale of one father's journey across India in search of his son. In Hindi language with English subtitles. (2K DCP. 114 min. Not Rated.)



The Heartland Film Festival—nonprofit Heartland Film's flagship event—is Indiana's largest and longest-running celebration of independent film. With the mission to inspire filmmakers and audiences through the transformative power of film, the October Festival showcases the best in international film, spanning narrative and documentary subjects in both short and feature formats. The 2014 Festival featured 134 films from 45 countries, welcomed more than 130 filmmakers from all over the world and awarded more than \$115,000 in cash prizes. Films in this series are \$3 for IU Bloomington students (with ID) and \$6 for all other patrons.

DIRECT FROM THE
HEARTLAND FILM FESTIVAL





Tickets for Blade Runner screenings are \$3 and all other films are free, but ticketed.

Blade Runner (1982, Original Release) *Directed by Ridley Scott*

February 7 – Saturday – 3:00 PM

Based on a novel by Philip K. Dick, *Blade Runner* is a neo-noir look at reality, memory, and mortality set against a dystopian future of Los Angeles. Rick Deckard (Harrison Ford) is a former “blade runner” called out of retirement to hunt and kill four “replicants” led by Roy Batty (Rutger Hauer). These genetically altered humans with superior strength and intellect have returned to earth on a killing spree, determined to meet their maker, Dr. Eldon Tyrell. (HD. 116 min. Rated R.)

Blade Runner (1992, Director’s Cut) *Directed by Ridley Scott*

February 7 – Saturday – 6:30 PM

In the Director’s Cut, significant changes from the theatrical version include; the removal of Deckard’s voice-over; re-insertion of sequences; and the removal of the studio-imposed happy ending. (35mm. 116 min. Not Rated.)

Blade Runner (2007, The Final Cut) *Directed by Ridley Scott*

February 6 – Friday – 7:00 PM

February 7 – Saturday – 9:30 PM

This Final Cut is the only version over which Ridley Scott had complete editorial control, including extended scenes and never-before-seen special effects. (2K DCP. 117 min. Not Rated.)

Particle Fever (2013)

Directed by Mark Levinson

March 23 – Monday – 7:00 PM

See page 61 for details.

It Came From Outer Space—3D (1953) *Directed by Jack Arnold*

March 26 – Thursday – 7:00 PM

See page 50 for details.

Fahrenheit 451 (1966)

Directed by François Truffaut

March 27 – Friday – 9:30 PM

See page 51 for details.

Paprika (2006)

Directed by Satoshi Kon

April 13 – Monday – 7:00 PM

See page 27 for details.

In 2011, the Coolidge Corner Theatre Foundation received a \$150,000 grant from the Alfred P. Sloan Foundation to expand Science on ScreenSM to independent cinemas nationwide. Over the past four years, the two organizations have awarded a total of 48 grants to 32 independent theaters for use in creating and presenting their Science on ScreenSM programming. Indiana University Cinema is one of the 2014–2015 award recipients. Science on ScreenSM creatively pairs screenings of classic, cult, and documentary films with lively introductions by notable figures from the world of science, technology, and medicine. All films will be introduced by experts in the field, and many will be followed by discussions. Details are online.



This film series brings together an eclectic range of films that deal with questions of gender and sexuality in inventive, challenging, and often unlikely ways. Moving beyond the purview of lesbian and/or gay cinema, the series creates a platform for a wide variety of film and video work of queer import, from avant-garde and arthouse to classic Hollywood and recent transnational cinema. This series is sponsored by the Film and Media Studies Program, the Department of Communication and Culture, the Cultural Studies Program, and the departments of American Studies and Gender Studies. Screenings are free, but ticketed.

Stranger by the Lake/ L'Inconnu du lac (2013) Directed by Alain Guiraudie

January 25 – Sunday – 3:00 PM

Winner of both the Queer Palm and the Best Director award in the Un Certain Regard section at Cannes 2013, Alain Guiraudie's explicit erotic thriller is a Hitchcockian combination of high-wire tension and psychological exploration. Every day during the hot summer, Franck drives to the small beach that functions as the local cruising ground. He is soon drawn to an attractive older man, but the limits of his desire are tested after he witnesses a murder. In French language with English subtitles. **Contains mature content, including graphic nudity and violence.** This film is presented in partnership with the Bloomington PRIDE Film Festival. (2K DCP. 97 min. Not Rated.)

In the Folds of the Flesh/ Nelle pieghe della carne (1970) Directed by Sergio Bergonzelli

February 1 – Sunday – 3:00 PM

In one of the most demented, convoluted, and bloody films in the tradition of the Italian Gothic-cum-crime film series known as the giallo, two women and a young man live together in uncertain incestuous relation to one another, killing off intruders, be they family members or otherwise. Throw in a complex flashback structure, gangsters and Nazis, pet vultures, and psychedelia for an unhinged and vicious exploration of the principle that family always comes first. The screening will be preceded by a special introduction from Professor Richard Dyer (King's College, London), who has written several foundational books in the field of film studies. **Contains mature content.** (Digital. 88 min. Not Rated.)

Thundercrack! (1975)

Directed by Curt McDowell

March 1 – Sunday – 3:00 PM

As the punctuation mark affixed to its title might suggest, *Thundercrack!* is a study in excess. Directed by Indiana-native Curt McDowell and co-written/co-starring cult icon George Kuchar, the film follows a group of outré strangers (including an amorous gorilla) as they spend the night breaking social-sexual taboos in a gothic setting that queerly reimagines James Whale's *The Old Dark*. It's a forgotten entry in the canon of 1970s underground filmmaking that reminds us that the line between tastelessness and the sublime is very fine indeed. The screening will be preceded by an introduction from Jamie Hook, a Ph.D. student whose work centers on taste politics and stigmatized films, genres, and spectators. **Contains graphic nudity.** (Digital. 158 min. Not Rated.)

QUEER DISORIENTATIONS PRESENTS
QUEER GOTHIC



Photo: Ande Whyland

Exposed (2013) Directed by Beth B

February 5 – Thursday – 7:00 PM

Beth B is an accomplished filmmaker who worked in the experimental Downtown New York Scene in the '70s and '80s, before moving into independent and cable-television documentary production. Her newest film, *Exposed*, takes us into the 21st-century underground where cutting edge performers are taking hold of a taboo art form. The film profiles eight male and female performers who use their nakedness to transport us beyond the last social and sexual taboos. **Parental discretion advised. Director Beth B is scheduled to be present.** (2K DCP. 77 min. Not Rated.)



©Robin Holland

Jorgensen
Guest
Filmmaker
Lecture with
Beth B
February 6
Friday
3:00 PM

As one of the pioneering "No Wave" directors of the 1970s, Beth B's multi-disciplinary work includes narrative and documentary features, gallery installations, sculpture, photography, experimental video, and television. As a true 'DIY' creator of art, she states "Passion for my work and the subject I'm tackling necessitates non-intervention from other entities. My mission as an artist is to hold on to the vision and challenge myself creatively by continuing to reinvent and evolve as an artist/filmmaker through my work—uncompromisingly." This series is sponsored by the Department of Communication and Culture, Underground Film Series, IU Cinema, and the Film and Media Studies Program. Screenings are free, but ticketed.

BETH B EXPOSED



To commemorate and explore the impact, importance, and legacy of World War I, Indiana University is hosting a series of events on the IU Bloomington campus during the 2014–15 academic year that include talks, seminars, a special exhibition at the IU Art Museum, and a film series at the IU Cinema. Special thanks to the Office of the President, Office of the Provost and Executive Vice President, School of Global and International Studies, Hutton Honors College, and Andrea Ciccarelli. Screenings are free, but ticketed.



Barbed Wire (1927)

Directed by Rowland V. Lee

February 21 – Saturday – 3:00 PM

Considered one of the best anti-war dramas ever made, *Barbed Wire* introduces the Moreau family, whose pastoral lives on their French farm are turned upside down by the war. Mona (Pola Negri) and her father continue to work the farm after a POW camp is built on the property, while her brother Andre joins the army. Mona resents the war and Germans, until she meets Oskar, a handsome prisoner who begins working on the farm and earns her trust. The end of the war does not make their forbidden relationship much easier. **Live piano accompaniment by Dr. Philip Carli.** (2K DCP. 67 min. Not Rated.)

WWI 100 YEARS REMOVED



A Very Long Engagement (2004) *Directed by Jean-Pierre Jeunet*

February 12 – Thursday – 4:00 PM

In a desperate search for her fiancé who might have been killed at the Battle of the Somme fighting in the French army, a young woman uncovers the ugly complexities of the trench warfare that destroyed millions of lives between 1914 and 1918. Without relishing violence, this beautifully shot movie makes the horror of war palpable and all-encompassing, bringing us closer to an emotional understanding of the tragedies that marked that generation of men and women in Europe. In French and German languages with English subtitles. **Director Jean-Pierre Jeunet is scheduled to be present.** (2K DCP. 133 min. Rated R.)

Verdun, Visions d'Histoire (1928) *Directed by Léon Poirier*

February 14 – Saturday – 3:00 PM

To celebrate the 10th anniversary of the Armistice, Léon Poirier recreated the Battle of Verdun with soldiers who took part in it. An epic film with a true emotional strength and no “real” characters but symbolic figures instead: the French soldier, the German soldier, the mother, the young girl, the intellectual ... This pacifist feature was restored by the Toulouse Cinematheque at L'immagine Ritrovata's lab (Bologna, Italy) with the support of the Groupama Gan Foundation for Cinema. In French language with English subtitles. **Presented live with the original score reduced for piano by Hakim Bentchouala-Golobitch.** (2K DCP. 160 min. Not Rated.) Supported by Consulate General of France in Chicago and Institut français.



INSTITUT FRANÇAIS



Gallipoli (1981) *Directed by Peter Weir*

March 4 – Wednesday – 4:00 PM

In 1915 Western Australia two young men enlist to fight in WWI. Archy Hamilton (Mark Lee) is enthusiastic and patriotic, while Frank Dunne (Mel Gibson) has no great desire to fight in a war in which he believes Australia has no place. The two become best mates and after training in Egypt, they land at Gallipoli, Turkey, just as the allied assaults of August 1915 are about to begin. The film has become the most influential representation of the nationalist Anzac myth, combining innocence and sacrifice, youthful high spirits and brutal, industrialized murder. **Director Peter Weir is scheduled to be present.** (2K DCP. 110 min. Rated PG.)



Archangel (1990) *Directed by Guy Maddin*

April 11 – Saturday – 6:30 PM

Literally a film like no other, this weird, wild, and extraordinary photoplay is both melodrama and deadpan parody. With striking black-and-white cinematography and stylized set design, Maddin tells a tale of obsessive love in the arctic Russian town of Archangel, where Bolsheviks, White Russians, and German Huns converge during World War I. (35mm. 83 min. Not Rated.)



One Flew Over the Cuckoo's Nest (1975) Directed by Milos Forman

April 20 – Monday – 7:00 PM

40th Anniversary Screening. Adapted from Ken Kesey's 1962 novel based on his experiences as night staff in a California VA hospital, the film depicts the story of a man who chooses hospitalization instead of jail. Jack Nicholson plays the anti-hero and Louise Fletcher the tyrannical psychiatric nurse who battle issues of power and agency, fueling critiques of the "myth" of mental illness and "asylum" care as a failed social experiment. The film swept the Oscars® (Best Picture, Director, Screenplay, Actor, and Best Actress), and is widely considered, along with the book, to help create the Community Mental Health Movement. (2K DCP. 133 min. Rated R.)

Fatal Attraction (1987) Directed by Adrian Lyne

April 27 – Monday – 7:00 PM

Dan Gallagher (Michael Douglas), a NYC attorney, and his wife Beth (Ann Archer) confront the aftermath of the husband's affair which turns obsessive and eventually violent when Alex Forrest (Glenn Close) refuses to let go. The highest grossing film of 1987 raises issues of how the public, the actors, and even the psychiatric consultants of the film saw Alex's behavior from the perspective of the 1980s. The film garnered multiple Oscar® nominations. **Glenn Close is scheduled to be present.** (2K DCP. 119 min. Rated R.)

Film has always found mental illness to be a fascinating subject. In turn, films have often served to shape how the public comes to understand, or misunderstand, the nature of mental health problems and treatment, and even public policy. This duo of films illustrates both public influence and reaction. They are part of IU's College Toolbox Project, a four-year effort to improve the cultural climate of "difference" for students and the larger community, shown in cooperation with Glenn Close's organization, Bring Change to Mind, whose goal is to end stigma toward mental illness. This series is sponsored by The College Tool Box Project, Union Board, Culture of Care, the College of Arts and Sciences, the School of Public Health, the Office of the Provost and Executive Vice President. Screenings are free, but ticketed.



MENTAL ILLNESS IN AMERICAN FILM



Photo: Karl Lagerfeld



A Very Long Engagement

(2004) Directed by Jean-Pierre Jeunet

February 12 – Thursday – 4:00 PM

Director Jean-Pierre Jeunet is scheduled to be present. See page 21 for details.*

City of Lost Children (1995)

Directed by Jean-Pierre Jeunet

February 12 – Thursday – 8:00 PM

Director Jean-Pierre Jeunet is scheduled to be present. See page 27 for details.*

Jorgensen Guest
Filmmaker Lecture with
Jean-Pierre Jeunet
February 13 – Friday – 3:00 PM

Jean-Pierre Jeunet has created some of the most distinctive arthouse films of the past 20 years. Combining his deep connection to French culture and history of cinema with an emphasis on visual storytelling, rhythm, surreal sets, interesting characters, magnified color tones, and childlike imagination, his films are firmly placed in the canon of stylized European cinema. Claiming not to be a fan of realism, he feels that anything is possible in cinema today and “the only limit is your imagination.”

*The series is sponsored in part by the Office of the President, Department of French and Italian, Institut Français, Cultural Services at the Consulate General of France in Chicago and New York, and IU Cinema. Special thanks to Andrea Ciccarelli. All films are in French language with English subtitles. Tickets for all screenings \$3 unless otherwise noted.**

THE FANTASTICAL WORLD OF JEAN-PIERRE JEUNET



Amélie (2001) Directed by Jean-Pierre Jeunet

February 13 – Friday – 6:30 PM

A shy, young, Parisian waitress, Amélie Poulain finds joy in life's simple pleasures, like skipping stones and cracking crème brûlée with a teaspoon. After discovering a box of childhood treasures hidden in the wall of her apartment, she embarks on a quest to help others find happiness in the most unusual and mischievous ways. Through her fanciful daydreams and charming schemes, Amélie lands herself in a greater adventure than she ever imagined, reminding us all that the wonder and serendipity of life is never to be underestimated. **Director Jean-Pierre Jeunet is scheduled to be present.** (2K DCP. 122 min. Rated R.)



Delicatessen (1991) *Directed by Jean-Pierre Jeunet*

February 13 – Friday – 9:30 PM

In a starving post-Holocaust France, a butcher (who happens to also be the landlord of his building) keeps his odd tenants supplied by his unusual tendencies. A former circus performer applies for a maintenance position in the building, since the previous employee mysteriously disappeared. But when the butcher's daughter falls in love with the former clown, only an underground (literally) band of vegetarian freedom fighters called the "troglodytes" can save her beloved from the meat cleaver. **Director Jean-Pierre Jeunet is scheduled to be present.** (2K DCP. 91 min. Rate R.)

Micmacs (2007) *Directed by Jean-Pierre Jeunet*

February 14 – Saturday – 7:00 PM

First it was a mine that exploded in the middle of the Moroccan desert. Years later, it was a stray bullet that lodged in his brain ... Basil doesn't have much luck with weapons. After his accident, Basil is left homeless, but is quickly adopted by a motley crew of junkyard dealers living in a veritable Ali Baba's cave. The group's talents and aspirations are surprising. When Basil finds the weapons manufacturers that caused his misfortune, he sets out to take revenge with the help of his faithful gang of wacky friends, with all the imagination and fantasy of Buster Keaton. (2K DCP. 105 min. Rated R.)



What is a thought? What is knowledge? What are the contents of mind? Members of Indiana University's Cognitive Science community have been engaged in some of the most influential scholarly work on these issues and have greatly advanced the understanding of cognitive processes and architectures involved in perception, memory, knowledge representation, and thought. As the Cognitive Science program celebrates its 25th anniversary, the Reeling Minds film series showcases imaginative extrapolations of the program's work, exploring worlds where thoughts, even dreams, are manifested as quantifiable phenomena. This series is sponsored by Indiana University's Cognitive Science Program. Screenings are free, but ticketed.

City of Lost Children (1995)

Directed by Jean-Pierre Jeunet

February 12 – Thursday – 8:00 PM

A dark, steampunk fantasy where a deranged scientist kidnaps orphaned children and, using a strange biomechanical device, steals their dreams for his own. The film follows a resilient little girl who attempts to rescue the children and put an end to the scientist's evil plans once and for all. In French language with English subtitles.

Director Jean-Pierre Jeunet is scheduled to be present. (2K DCP. 112 min. Rated R.)

Paprika (2006) *Directed by Satoshi Kon*

April 13 – Monday – 7:00 PM

The line between reality and fantasy is blurred when a machine that allows therapists to enter patients' dreams is stolen. The climax occurs as a therapist discovers her own repressed feelings and desires in the dream-world and becomes liberated as she starts to come to terms with her own identity. This screening is presented in partnership with the East Asian Film Series. (2K DCP. 90 min. Rated R.)



*A genre-chameleon of sorts, Peter Weir's affecting, distinctive films have deftly moved from ethereal drama to sci-fi to epic to thriller to comedy, and back again, always conveying a sense of wonder. One of his directorial trademarks is his use of close-up, what he calls "the great discovery of the cinema ... no one has yet come up with anything more extraordinary," to convey the range of human emotion. His work in Hollywood has earned him six Oscar® nominations, but some of his Australian films (Picnic at Hanging Rock, The Last Wave, Gallipoli, The Year of Living Dangerously) remain among his most haunting and moving. "I like films that are unsettling, unpredictable, and have tension." The series is sponsored in part by the Office of the President, School for Global and International Studies, and IU Cinema. Special thanks to Andrea Ciccarelli. 35mm prints were provided courtesy of the National Film and Sound Archive of Australia. Films in this series are \$3 unless otherwise noted.**

FULL OF WONDER: FILMS OF PETER WEIR

The Cars that Ate Paris/The Cars that Eat People (1974) *Directed by Peter Weir*

February 20 – Friday – 9:30 PM

Peter Weir's debut feature is a black comedy, horror film about the small town of Paris, Australia, which has an unusually high rate of fatal car crashes. The town's residents prosper from these 'so-called-accidents' as complicity becomes apparent. As brothers George and Arthur Waldo drive into Paris, things begin to heat up, and Arthur gets an inside look at what is really happening. The film had great success at the Cannes Film Festival and over time has become a cult classic. (35mm. 91 min. Rated PG.)

The Last Wave (1977) *Directed by Peter Weir*

February 28 – Saturday – 9:30 PM

Under brooding rainstorms over Sydney, a lawyer (Richard Chamberlain) is enlisted to defend four aborigines who have been accused of murdering another. As he explores the case and learns about aboriginal ideas about Dream-time and tribal killing by curse, the lawyer becomes plagued by increasingly bizarre dreams and develops a deep connection to one of the accused. Slowly unraveling a doomsday prophecy, he has a final showdown with the shaman of the tribe and learns the horrifying truth. (35mm. 106 min. Rated PG.)

Dead Poets Society (1989)

Directed by Peter Weir

March 1 – Sunday – 6:30 PM

Set in a New England boarding school, Robin Williams stars as an inspirational English teacher who helps the young men under his tutelage find their passions through poetry and the arts. Fighting against an uptight administration all the way, Williams shines in one of his earlier starring roles, proving his dramatic talent while never losing sight of the manic comic energy he was most famous for. Working from an Oscar®-winning script, Peter Weir directs with the sort of spirit embodied in Williams's performance. *Carpe diem!* (35mm. 128 min. Rated PG.)

Witness (1985) *Directed by Peter Weir*

March 2 – Monday – 3:00 PM

Harrison Ford stars as Detective John Book, who is assigned to protect a young Amish boy and his mother after the boy witnesses a murder in the big city of Philadelphia. Fearing for the safety of the boy, Book and the family retreat back to the Amish community for protection. Though this was Peter Weir's first American made film, it resembles his Australian films in the depiction of the ways in which an outsider comes to appreciate and rely on the tightness of a seemingly closed community. (35mm. 112 min. Rated R.)



Master and Commander: The Far Side of the World (2003) *Directed by Peter Weir*

March 2 – Monday – 7:00 PM

During the Napoleonic Wars, a sudden attack by a French warship inflicts severe damage upon the ship of Captain "Lucky" Jack Aubrey (Russell Crowe) of the British Navy. Captain Aubrey is torn between duty and friendship as he embarks on a thrilling, high-stakes chase across two oceans to destroy the enemy at any cost and maintain the honor of his post. Co-starring Paul Bettany as ship surgeon Stephen Maturin, the film was nominated for 10 Oscars® including Best Picture. **Director Peter Weir is scheduled to be present.** (35mm. 138 min. Rated PG-13.)

Jorgensen Guest Filmmaker Lecture with Peter Weir
March 3 – Tuesday – 3:00 PM



Picnic at Hanging Rock (1975)

Directed by Peter Weir

March 3 – Tuesday – 7:00 PM

One of director Peter Weir's most spellbinding and impenetrable films, *Picnic at Hanging Rock* mesmerizes audiences with questions and lurking clues. During a picnic in the Australian bush in 1900, three students and one teacher from a girls school disappear without a trace, with one eventually found but unable to remember any events from that day. With stunning cinematography, an unsettling soundtrack, and increasingly hypnotizing rhythm, the film explores the coupling of sexual repression with the mysterious outback where logic and time are maddeningly elusive.

Director Peter Weir is scheduled to be present.

(2K DCP. 113 min. Rated PG.)

Gallipoli (1981) *Directed by Peter Weir*

March 4 – Wednesday – 4:00 PM

Director Peter Weir is scheduled to be present.

See page 22 for details.*



The Truman Show (1998) *Directed by Peter Weir*

March 4 – Wednesday – 8:00 PM

Again demonstrating his talents for mining the dramatic best out of larger-than-life comics, Peter Weir directs Jim Carrey as the titular star of a television reality show who does not know that his life has been constructed for the camera. Never settling for a cheap critique of seemingly cheap material, Weir instead constructs a fantasy world of visual inventiveness that implores us to question the reality of the lives, and shows, that we create. (35mm. 103 min. Rated PG.)



Compensation (1999) *Directed by Zeinabu irene Davis*
Daydream Therapy (1977) *Directed by Bernard Nicolas*

February 20 – Friday – 6:30 PM

Set a century apart, two Chicago love stories of a deaf woman and a hearing man converge in Davis' feature debut to contemplate Black experiences across lines of class, gender, and ability. Inventive use of sign language and intertitles makes the film accessible for deaf and hearing audiences. *Daydream Therapy*, the first short by fellow UCLA "L.A. Rebellion" filmmaker Bernard Nicolas, utilizes the limitations and possibilities of silent, small-gauge cinema to poetically render the escapist fantasies of a hotel worker. **Director Zeinabu irene Davis is scheduled to be present.** (16mm/Digibeta. 104 min. Not Rated.)



Sidewalk Stories (1989) *Directed by Charles Lane*
A Natural Born Gambler (1916) *Directed by Bert Williams*

March 9 – Monday – 7:00 PM

Sidewalk Stories tells the story of a modern day "tramp" and his unlikely friendship with a lost child. Lane pairs the comedic charm of Chaplin with the harrowing social realism of Lionel Rogosin to explore class relations and homelessness in 1980s New York. Lane's film will follow Bert Williams' 1916 short *A Natural Born Gambler*, featuring the Black comic playing on popular stereotypes to provide a point of comparison, as well as a striking point of departure to *Sidewalk Stories*. The print for *A Natural Born Gambler* is preserved by The Museum of Modern Art with support from The Lillian Gish Trust for Film Preservation. (DCP/35mm. 119 min. Not Rated.)



Decades before The Artist sparked an international silent revival, two Black independent features—Charles Lane's Sidewalk Stories and Zeinabu irene Davis' Compensation—bookended the heyday of the Black New Wave with bold formal experiments incorporating markers of silent cinema into contemporary explorations of friendship, social inequality, and Black experience. To return to silent cinema is to invoke nostalgia, but in the case of these filmmakers, it is a knowing, rather than naïve, romance with a past that excluded African Americans. This series is sponsored by the Black Film Center/Archive, the College of Arts and Sciences, The Media School, the Film and Media Studies Program, the Department of American Studies, and the Department of African American and African Diaspora Studies. Screenings are free, but ticketed.

BLACK SILENCE

FILMS BY ZEINABU IRENE DAVIS AND CHARLES LANE



The In Light Film Festival is aimed at promoting and supporting the intersections of human rights and documentary film. Documentary films have long been used as effective teaching aids and as tools for public debate on contemporary socio-political issues. ILFF aims to facilitate dialogue between professionals in the field of human-rights documentaries and the general public. Q&A sessions with invited filmmakers will thus be a central focus of ILFF. The debates will be moderated by IU

scholars whose research intersects with the focus of each film. Furthermore, the IU Cinema will also host a series of ILFF free roundtables where the invited documentarists and IU faculty will discuss documentary film and human rights.



Event sponsors include the Anthropology Department, the College of Arts and Sciences' Associate Dean for Social & Historical Sciences and Graduate Education, the College of Arts and Sciences' Associate Dean for International Programs, the School of Global and International Studies, the Office of the Vice President for International Affairs (OVPIA), the Department for International Studies, the First Nations Educational and Cultural Center, the French and Italian Studies Department, Film and Media Studies Center, the Center for the Study of Global Change, the School of Education, the Department of Near Eastern Languages and Cultures, the Gender Studies Department, and IU Cinema. All screenings are free, but ticketed. Filmmakers are scheduled to be present for each film screening. ♦

IN LIGHT FILM FESTIVAL





The Special Need (2013)

Directed by Carlo Zoratti

March 5 – Thursday – 3:00 PM

Enea, a 29-year-old Italian man, wants one thing more than anything else: to have sex. The only problem is that Enea has autism, and Italy doesn't offer any legal solutions for people like Enea to fulfill their desires. As a result, Enea sets out on a journey to Northern Europe with his friends Carlo and Alex. What begins as a search for physical love, however, eventually ends up presenting the trio with additional questions that have new, unexpected answers. In Italian and German languages with English subtitles. (2K DCP. 84 min. Not Rated.)

Call Me Kuchu (2012)

Directed by Katherine Fairfax Wright and Malika Zouhali-Worrall

March 5 – Thursday – 5:30 PM

In Uganda, a new bill threatens to make homosexuality punishable by death. David Kato, Uganda's first openly gay man, and retired Anglican Bishop Christopher Senyonjo work against the clock to defeat state-sanctioned homophobia while combatting vicious persecution in their daily lives. But no one is prepared for the brutal murder that shakes their movement to its core and sends shock waves around the world. (HD Cam. 87 min. Not Rated.)

Sepideh – Reaching for the Stars (2013) *Directed by Berit Madsen*

March 5 – Thursday – 8:00 PM

Sepideh wants to become an astronaut. She spends her nights exploring the secrets of the universe, while her family does anything they can to keep her on the ground. The expectations for a young Iranian woman are very different from Sepideh's ambitions, and her plans to go to university are in danger. Despite her situation, Sepideh holds on to her dream. Eventually, she takes up the fight and teams up with the world's first female space tourist, Anousheh Ansari. In Persian language with English subtitles. (HD. 90 min. Not Rated.)

Watchers of the Sky (2014) *Directed by Edet Belzberg*

March 6 – Friday – 2:30 PM

This film interweaves four stories of remarkable courage, compassion, and determination, while setting out to uncover the forgotten life of Raphael Lemkin—the man who created the word "genocide" and believed the law could protect the world from mass atrocities. Inspired by Samantha Power's Pulitzer Prize-winning book, *A Problem from Hell*, *Watchers of the Sky* takes viewers on a provocative journey from Nuremberg to The Hague, from Bosnia to Darfur, from criminality to justice, and from apathy to action. (2K DCP. 120 min. Not Rated.)

The Return to Homs (2013) *Directed by Talal Derki*

March 6 – Friday – 5:30 PM

This movie is about Abdul Basset al-Saroot, a 19-year-old soccer star and Syrian citizen who uses his character and charisma as a revolutionary leader after peaceful protests in Syria evolve into a siege in Homs. As battles spread throughout the country, Saroot speaks out against the Syrian regime. Snipers shoot citizens and the regime shells innocent civilians, and Saroot starts carrying weapons. Saroot and the filmmakers witness mounting injustices and experience the pressures of the battlefield. In Arabic language with English subtitles. (2K DCP. 94 min. Not Rated.)



Mala Mala (2014) *Directed by Dan Sickles and Antonio Santini*

March 6 – Friday – 8:00 PM

Lashes, wigs, and dresses: when applied by transgender men and drag queens, these artifacts defy gender binaries and serve as channels of individual expression. This film, which is told through the eyes of nine trans-identifying individuals and drag queens in Puerto Rico, celebrates a lifestyle of possibility and endless creation afforded to those willing to break conventions to find fulfillment. The result is an intimate profile of a beautifully unique community whose members share deeply dualistic cultural and political identities. In Spanish and English languages with English subtitles. (HD Cam. 87 min. Not Rated.)



The Case Against 8 (2014) *Directed by Ben Cotner and Ryan White*

March 7 – Saturday – 2:30 PM

This film offers a behind-the-scenes look inside the historic case to overturn California's ban on same-sex marriage. In addition to the unlikely pairing of Ted Olson and David Boies, political foes who faced off as opposing attorneys in *Bush v. Gore*, the film also follows the plaintiffs, two gay couples at the center of the same-sex marriage controversy. Five years in the making, this is the story of the first federal marriage-equality lawsuit taken to the U.S. Supreme Court. (2K DCP. 109 min. Not Rated.)



Reportero (2012) *Directed by Bernardo Ruiz*

March 7 – Saturday – 8:00 PM

Reportero follows a veteran reporter and his colleagues as they stubbornly ply their trade in one of the deadliest places in the world for the media. In Mexico, more than 40 journalists have vanished or been slain since December 2006, when President Felipe Calderón came to power and launched a government offensive against the country's powerful drug cartels and organized crime groups. As the drug war intensifies and the risks to journalists become greater, will the free press be silenced? In Spanish and English languages with English subtitles. (HD. 71 min. Not Rated.)

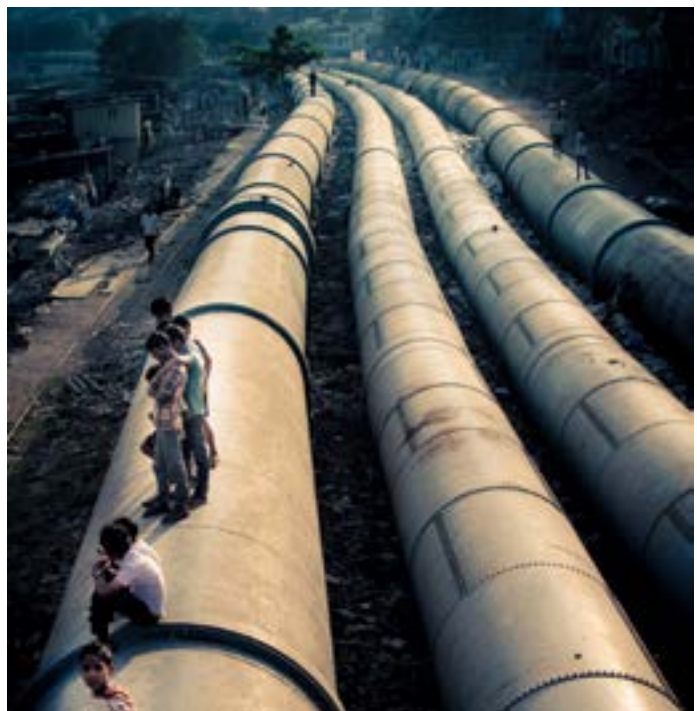


Slums: Cities of Tomorrow (2013)

Directed by Jean-Nicolas Orhon

March 7 – Saturday – 5:30 PM

Through Indian and Moroccan slums, a Marseille suburb, a Native American community in the Abitibi region of Quebec, and a tent city in the state of New Jersey, this film offers a revealing journey that highlights the resilience of individuals and the ability of marginalized communities to adapt to a sometimes hostile world. Although concerned with macro-political and economic issues, this film explores the micro details through which individuals possess, erect and bring cities to life in their image. In French, Hindi, and Arabic languages with English subtitles. (2K DCP. 81 min. Not Rated.)





In these films, contemporary Native American lives are documented in the past and present by Natives. Issues of place, culture, and perception help shape an understanding of contemporary Native American issues that are interwoven with issues of the past, lived experiences, diverse and rich. This series is brought to you by the Native American Graduate Student Association (NAGSA), the First Nations Educational and Cultural Center (FNECC) and the Office of Diversity, Equity and Multi-Cultural Affairs (DEMA). We will also be hosting potlucks at the new FNECC house to celebrate the film series after each showing and everyone is welcome. Screenings are free, but ticketed.

The Exiles (1961) Directed by Kent MacKenzie

Sunday – February 8 – 3:00 PM

The Exiles explores how Native Americans in 1956 coped with the “relocation programs” implemented in the 1950s to assimilate Native peoples into American society. The film showcases the lives of Native American men and women transplanted to urban Los Angeles in the late ‘50s. Exiled from reservations in the Southwest, they reflect on life as it was, compared to the drinking and dancing that constitutes their city life. After spending much time with the actors, who play themselves, MacKenzie had them re-enact their various experiences to illustrate what living life for natives is all about. (35mm. 72 min. Not Rated.)

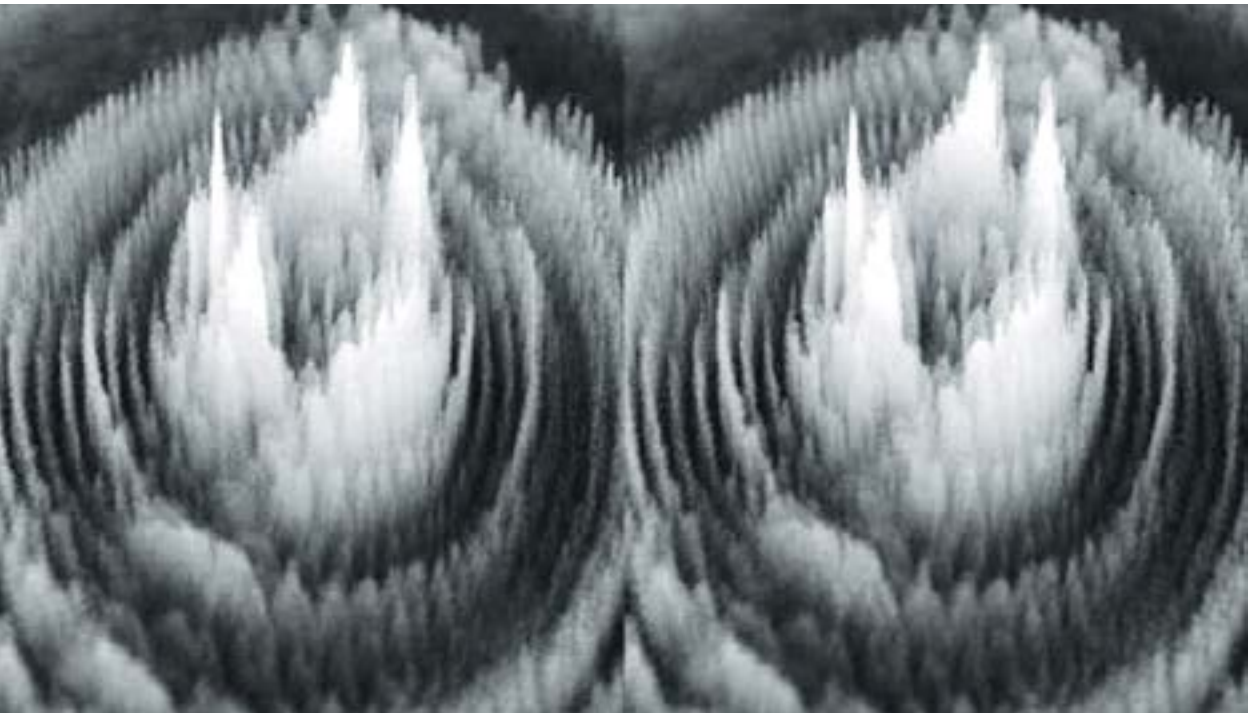
This May Be the Last Time (2014)

Directed by Sterlin Harjo

Sunday – February 15 – 3:00 PM

This May Be the Last Time is a personal documentary from Sterlin Harjo about Muscogee (Creek) hymns, which explores their connection to such diverse materials as Scottish folk music, gospel hymns, and rock music. The hymns were sung during the mysterious disappearance of his grandfather in 1962, and they are still sung today to sustain Native people in times of sadness and rejuvenation. Harjo’s films are screened at festivals around the world, including the Berlin International Film Festival, the Native American Film + Video Festival, and the Sundance Film Festival. (HD. 90 min. Not Rated.)

8TH NATIVE FILM SERIES: LIVING LIFE



■ UNDERGROUND FILM SERIES



Assemblage (1968)

Directed by Merce Cunningham and Richard Moore

Melange (2000)

Directed by Merce Cunningham and Charles Atlas

January 23 – Friday – 6:30 PM

Assemblage is a recently rediscovered lost film featuring the groundbreaking dancer and choreographer Merce Cunningham and his early dance company performing in a public happening in San Francisco's Ghirardelli Square in November 1968. A collaboration with film director (and former dancer) Richard Moore, *Assemblage* features Cunningham's riveting performance, which was conceived as a dance staged for the camera to be broadcast on public television, accompanied by astonishing special effects by Moore and a soundtrack by musicians John Cage, David Tudor and Gordon Mumma. As a short accompaniment to *Assemblage*, *Melange* is a collaboration between Atlas, Cunningham, and Cage that remixes revised versions of three of Cunningham's dances. Images courtesy of Electronic Arts Intermix (EAI), New York. (2K DCP. 65 min. Not Rated.)

Exposed (2013) *Directed by Beth B*

February 5 – Thursday – 7:00 PM

See page 19 for details.

The Explicit Celluloid Body: 16mm Works from the Film-Makers' Cooperative

Directed by multiple directors

February 27 – Friday – 6:30 PM

See page 38 for details.

Visualizing Experimental Science Short Film Program

Directed by multiple directors

March 13 – Friday – 6:30 PM

This program pairs science-themed experimental cinema with scientific educational films from the IU Libraries Moving Image Archive. The films' dreamy, surreal, and sometimes startling responses to scientific progress and practices attempt to bridge a commonly perceived gap between the fields: can science be "art"? Films include Barbara Hammer's haunting X-ray film *Sanctus* (1990), Ruth Jarman and Joe Gerhardt's sonically lush *20 Hz* (2011) and educational films such as *Microscopic Wonders in Water* (1953) and *The Science of Musical Sounds* (1964). **Some content may not be suitable for children.** (16mm. 65 min. Not Rated.)

Just Another Notion: Short Films by Mike Henderson (1970–2003)

Directed by Mike Henderson

April 3 – Friday – 6:30 PM

See page 39 for details.



This series is presented in partnership with the Department of Communication and Culture and Film and Media Studies Thanks to the Underground programming team that includes Russell Sheaffer, Joan Hawkins, Eric Zobel, Jamie Hook, Chris Miles, Megan Brown, Noelle Griffiths, Alex Swanson, Seth Mitter, and Ryan Powell. Screenings are free, but ticketed.



The Explicit Celluloid Body: 16mm Works from the Film-Makers' Cooperative

February 27 – Friday – 6:30 PM

The Film-Makers' Cooperative presents selections from its 50-year history that shatter both societal and cinematic convention through their celluloid explorations of love, sexuality, and bodily taboo. This 16mm program features works by seminal avant-garde filmmakers including Jack Smith, Carolee Schneemann, Paul Sharits, Kurt Kren, and Martha Colburn. The presentation culminates with Barbara Rubin's mythic double-projection film, *Christmas on Earth*, which shocked and mesmerized audiences in 1966 when it first screened as part of a Warhol/Velvet Underground show. **Director MM Serra is scheduled to be present. Contains mature content.** (16mm. 85 min. Not Rated.)



The Short, Radical Films of MM Serra

February 27 – Friday – 9:30 PM

MM Serra presents a retrospective of experimental works from her 30-year career as a boundary-pushing visual artist. Serra's subversive works explore the dark side of the human psyche and transgress normative perceptions of sexuality and the body. Her films have premiered at Sundance, MoMA, and the New York Film Festival. This 16mm and video program includes *Chop Off* (2008), *Bitch Beauty* (2011), and a special presentation of a new work-in-progress that incorporates archival Times Square peep show footage. **Director MM Serra is scheduled to be present. Contains mature content.** (Various formats. 75 min. Not Rated.)

Jorgensen Guest
Filmmaker Lecture
with MM Serra
February 27
Friday
3:00 PM

In 1962, New York's most cutting-edge filmmakers, including Jonas Mekas, Shirley Clarke, and Jack Smith, gathered to form the New American Cinema Group—a coalition of fiercely independent artists united through a shared desire to combat the "false, polished, slick" Hollywood product with films "rough, unpolished, but alive." Initially created as the group's distribution arm, the Film-Maker's Cooperative continues to function as an archive, research center, screening room, and home for a thriving collective of independent filmmakers. This series is sponsored by the Department of Communication and Culture, Film and Media Studies Program, the Kinsey Institute for Research in Sex, Gender and Reproduction, and the IU Cinema. Screenings are free, but ticketed.

MM SERRA



Just Another Notion: Short Films by Mike Henderson

April 3 – Friday – 6:30 PM

Films include *Dufus* (1970/73), *The Last Supper* (1970/73), *How to Beat a Dead Horse* (1983), and *King David* (1970/2003), made with Robert Nelson. This program is curated by archivist Mark Toscano and includes several restored prints from the Academy Film Archive. **Director Mike Henderson and archivist Mark Toscano are scheduled to be present.** (16mm. 90 min. Not rated.)

Painter, professor, and blues man, Mike Henderson is far too little known for his remarkable body of 16mm film work. Radically inventive, often hilariously funny, and very rarely shown, Henderson's films reflect an unusual synthesis of his music and painting backgrounds, spanning compositional experiments, absurdist musings on creativity, and blues-driven pieces about Black identity, all rendered in a powerful, unadorned DIY directness. This series is sponsored by the Black Film Center/Archive, the College of Arts and Sciences, The Media School, the Film and Media Studies Program, the Department of American Studies, the Afrosurrealist Film Society, and the Department of African American and African Diaspora Studies. Screenings are free, but ticketed.

JUST ANOTHER NOTION: SHORT FILMS BY MIKE HENDERSON



The Saddest Music in the World (2014) *Directed by Guy Maddin*

April 4 – Saturday – 6:30 PM

In Winnipeg during the Depression, a wealthy beer baroness, Lady Helen Port-Huntley, (Isabella Rossellini) organizes a contest in support of the city being named Sorrow Capital of the World for its fourth year in a row. The contest offers \$25,000 to the country that can produce the saddest music in the world. The contest attracts all manners of characters, including Fyodor Kent and his musical producer son Chester, from New York City. The Kent's have a history with Lady Port-Huntley that brings out the worst in all parties as motives become clear. Guy Maddin has pulled out all the stops in this dark comedy, musical melodrama. (35mm. 100 min. Rated R.)

*Guy Maddin's singular body of work is as beautiful as it is confounding and delirious. He incorporates the language of past cinema, with which he is most intimately familiar from his countless hours of film viewing, and combines this with a pre-cinematic sensibility learned from the books he voraciously devours. A man of extraordinary intellectual appetites, Maddin's many interests and obsessions can easily be discerned in his work. Films in this series are \$3 unless otherwise noted.**



Jorgensen Guest Filmmaker
Lecture with Guy Maddin
April 10 – Friday - 3:00 PM

THE MAGNIFICENT CINEMATIC OBSESSION OF GUY MADDIN



My Winnipeg (2007) Directed by Guy Maddin

April 9 – Thursday – 6:30 PM

Have you ever wanted to relive your childhood and do things differently? Guy Maddin casts B-movie icon Ann Savage as his domineering mother in attempt to answer that question in *My Winnipeg*, a hilariously wacky and profoundly touching goodbye letter to his childhood hometown. The film is a “docu-fantasia” (as Maddin proclaims) that blends local and personal history with surrealist images and metaphorical myths that cover everything from a frozen lake of distressed horse heads to sometimes traumatic scenes from Maddin’s own childhood. The film is Maddin’s most personal and a truly unique cinematic experience. **Guy Maddin is scheduled to be present.** (35mm. 80 min. Not Rated.)

Shorts Program (1995–2012) Directed by Guy Maddin

April 9 – Thursday – 9:30 PM

This 75-minute program will cover more than 20 years of Guy Maddin’s career of making brilliant, sumptuous, surreal, and playful films. Included will be *My Dad is 100 Years Old* (2005), *The Heart of the World* (2000), *Odilon Redon or The Eye Like a Strange Balloon Mounts Toward Infinity* (1995), and several others, hand-picked by Maddin himself. **Guy Maddin is scheduled to be present.** (35mm/16mm/HD. 75 min. Not Rated.)

Guy Maddin Presents L’Age d’Or (1930)

Directed by Luis Buñuel

April 10 – Friday – 6:30 PM

The poetic, absurd, erotic, visionary and scandalous, *L’Age d’Or* can still “provoke, baffle and delight” (*The New York Times*) more than seventy years after its creation. Luis Buñuel and Salvador Dalí created an avant-garde tour de force that’s both an aesthetic avalanche of boldness and a withering attack on a society that elevates pious morality over sexual freedom—a gleeful fever dream of Freudian unease, bizarre humor and shocking imagery that once experienced cannot be forgotten. Guy Maddin wrote that “We’ll never quite catch up to this picture.” **Guy Maddin is scheduled to be present.** (35mm. 40 min. plus discussion. Not Rated.)





Brand Upon the Brain (2006)

Directed by Guy Maddin

April 10 – Friday – 9:30 PM

A fictional Guy Maddin lazes away his youth with his teenage sister on the mysterious island that one day he stands to inherit. They share this island with a horde of orphans all living together in the lighthouse which doubles as the orphanage. Their every move is watched by Guy's overbearing mother from the top of the lighthouse, while his father, a scientist and inventor, secretly works away in the basement. When the parents of newly adopted children discover mysterious head wounds on their young, an investigation begins, and the terrible secrets of Guy's family are laid bare ... **Guy Maddin is scheduled to be present.** (35mm. 95 min. Not Rated.)



Dracula: Pages from a Virgin's Diary

(2002) *Directed by Guy Maddin*

April 12 – Sunday – 3:00 PM

Canadian cult auteur Guy Maddin has concocted his most ravishingly stylized cinematic creation to date. Beautifully transposing the Royal Winnipeg Ballet's interpretation of Bram Stoker's *Dracula* from stage to screen, Maddin has forged a sumptuous, erotically charged feast of dance, drama, and shadow. The film is a Gothic grand guignol of the notorious Count and his bodice-ripped victims, fringed with the expressionistic strains of Gustav Mahler. *The New Yorker* declared that "Victorian sexuality and melodrama are brought together in a shadowy world of expressionistic images and an athletic, almost rabid, choreography." (35mm. 72 min. Not Rated.)

Archangel (1990) *Directed by Guy Maddin*

April 11 – Saturday – 6:30 PM

See page 22 for details.*

Tales from the Gimli Hospital (1988)

Directed by Guy Maddin

April 11 – Saturday – 9:30 PM

Guy Maddin's outrageously bizarre debut was one of the big hits of the 1980s midnight movie circuit. Reckless envy, unconsummated passions, and necrophilia set the tone for these surreal tales shared by two patients confined during a turn-of-the-century smallpox epidemic. (35mm. 72 min. Not Rated.)





Children of Men (2006)

Directed by Alfonso Cuarón

January 31 – Saturday – 6:30 PM

England in 2027 struggles with domestic terrorism, limited resources, and general apathy, all due to a global infertility crisis. *Children of Men* follows Theo (Clive Owen) as he tries to guide Kee (Clare-Hope Ashitey) out of England and into safety, and in the process finds renewed hope and purpose. Directed by Oscar®-winner Alfonso Cuarón (*Gravity*, *Harry Potter and the Prisoner of Azkaban*, *Y Tu Mamá También*). **Contains mature content.** (35mm. 109 min. Rated R.)

The Handmaid's Tale (1990)

Directed by Volker Schlöndorff

February 1 – Sunday – 6:30 PM

Adapted from Margaret Atwood's novel, *The Handmaid's Tale* imagines a future America that responds to plummeting fertility by instituting a repressive theocracy and stripping women of almost all rights. The film stars Natasha Richardson as a 'handmaid' struggling to hold onto hope and determine whom she can trust while she serves in the household of a powerful Commander and his resentful wife (played by Robert Duvall and Faye Dunaway). **Contains mature content.** (35mm. 108 min. Rated R.)

Novelist Margaret Atwood will be giving a public presentation and off-campus reading on Tuesday, February 3, as part of the College Arts and Humanities Institute's Ruth N. Halls Distinguished Lecture Series.

Filmmakers repeatedly envision apocalyptic futures to critique present trends. The series *Apocalypse, Then and Now* pairs two films that portray the dread of imminent catastrophe, as wide-scale infertility threatens the human race with extinction. Each of the films reimagines key issues of its own time, including reproductive rights, race relations, immigration policies, the war on terror, and the blurring boundaries among church, state, and the military. This series is sponsored by the College Arts and Humanities Institute and co-sponsored by the Department of English. Screenings are free, but ticketed.



APOCALYPSE, THEN AND NOW



One of the world's leading filmmakers, Abderrahmane Sissako from Mauritania/Mali, is an artist whose transnational poetic vision is grounded in precise, everyday acts and humanity. This retrospective highlights Sissako's transnational cinematic practice and aesthetics, produced by an allegiance to home mediated by expatriation. Sissako is a particularly compelling filmmaker because his artistic practice has developed in relation to key epochal shifts (colonial to postcolonial, Cold War to global, decolonizing to diasporic) that challenge tidy chronologies and national borders. Sissako and Kessen Tall, his co-writer and executive producer for his most recent film, will be on campus April 13–19 and present at several screenings. This series is sponsored by the College Arts and Humanities Institute, African Studies Program, the Black Film Center/Archive, the Department of Comparative Literature, the Department of History, Film and Media Studies, The Media School, and the IU Cinema. Special thanks to Cultural Services of the French Embassy, Institut Français, Amélie Garin-Davet, and Marissa Moorman. Screenings are free, but ticketed.

Jorgensen
Guest Filmmaker
Lecture with
Abderrahmane
Sissako
April 17
Friday
3:00 PM

ABDERRAHMANE SISSAKO

TRANSNATIONAL POETIC CINEMA



Waiting for Happiness/Heremakono (2002) Directed by Abderrahmane Sissako

April 12 – Sunday – 6:30 PM

Winner of the 2002 Cannes International Critics Award, this film traces the intersecting lives of the inhabitants of a coastal town, situated where the Sahara Desert meets the Atlantic Ocean. Among them: Abdallah, an urbane, Paris-educated student home for a visit and, Khatra, the young, curious apprentice to a local electrician. Poised on the cusp of the continent, these characters embody a world of exile and adaptation to external forces and local graces. In French, Hassaniya, and Mandarin languages with English subtitles. (35mm. 90 min. Not Rated.)

Timbuktu (2014) Directed by Abderrahmane Sissako

April 16 – Thursday – 6:30 PM

Timbuktu is a fictional look at that ancient city of learning and cosmopolitanism overtaken in 2012 by jihadists who impose sharia, ban music and soccer, impose dress codes, and violently enforce the new law. It locates beauty and humanity in the simple act of boys playing soccer without a ball even as it demands a complex perspective. Speaking of the film Sissako said: "I didn't want to have a Manichean attitude, to have the good on one side and the bad on the other." In multiple languages with English subtitles. Director Abderrahmane Sissako is scheduled to be present. (2K DCP. 97 min. Not Rated.)



Short Films Program (1991-2010) Directed by Abderrahmane Sissako

April 16 – Thursday – 9:30 PM

Includes all of Sissako's short films. Among them: *October* (1993), on the relationship of an African student studying in Moscow and his Russian girlfriend on the eve of his departure; *Tiya's Dream* (2008), one of eight shorts on the Millennium Development Goals, follows a young Ethiopian school girl with a rich imagination and an ailing father; and *Sabriya* (1997), shot in the desert landscape of southern Tunisia, looks at two chess-crazed brothers who own a café but are driven apart when one falls in love. In multiple languages with English subtitles. (Digital. 75 min. Not Rated.)



Bamako (2006) Directed by Abderrahmane Sissako

April 17 – Friday – 6:30 PM

Sissako casts a wry eye on the politics of international debt in *Bamako*. African citizens in Mali’s capital put the World Bank and the IMF on trial in the courtyard of a typical home. Amidst the proceedings—accusations, testimonies, tired faces, tilted judicial wigs—daily life continues. A bar singer, Melé, fetches water in the courtyard, a wedding procession passes by, and a security guard’s gun goes missing. Politically astute, culturally rich, and funny, Sissako puts the macro and micro in the same frame and demands accountability. In multiple languages with English subtitles. **Director Abderrahmane Sissako is scheduled to be present.** (35mm. 118 min. Not Rated.)



Rostov-Luanda (1998) Directed by Abderrahmane Sissako

April 17 – Friday – 9:30 PM

Ostensibly a travelogue by Sissako as he searches for a friend he met at film school in the Soviet Union, this film reveals a war-torn Angola. What Sissako finds in Luanda, Angola’s capital, are broken promises for Angolans and the continent, especially for people of his generation. The film charts these emotional currents, the dislocations of war, and nuggets of hope located in new friendships. In French language with English subtitles. (DigiBeta. 76 min. Not Rated.)



Life on Earth (1998) Directed by Abderrahmane Sissako

April 19 – Sunday – 3:00 PM

A poetic meditation on Africa at the turn of the new millennium, *Life on Earth* imagines Mali on the last day of the last century. A “fictional documentary,” *Life on Earth* interlaces images of Sokolo, a border town in Mali, with readings from Aime Césaire, the Caribbean critic of colonialism, and the sounds of the world famous Malian singer Salif Keita. At the center of this film are the dense connections between technologies, people, and places. In French and Bambara languages with English subtitles. (35mm. 60 min. Not Rated.)





A Will for the Woods (2014) *Directed by Amy Browne, Tony Hale, Jeremy Kaplan, Brian Wilson*

April 5 – Sunday – 6:30 PM

Diagnosed with terminal lymphoma, musician and psychiatrist Clark Wang decides to make his final act a gift to the earth. Documenting Wang's battle to opt for a green burial, this film explores the green burial movement, a burgeoning environmental movement that opposes contemporary funeral practices and advocates for forms of burial that conserve and restore natural areas. (2K DCP. 93 min. Not Rated.)

The Gods Must Be Crazy (1980) *Directed by Jamie Uys*

April 26 – Sunday – 3:00 PM

This comical allegory begins when a Sho in the Kalahari Desert encounters technology for the first time, in the shape of a Coke bottle. As his community tries to decipher the purpose of this seeming gift from God, they encounter a humorous collection of human representatives of modern civilization, including a scientist, a teacher, and a band of revolutionaries. The film explores the strangeness of "civilization" and its products—human and otherwise. (Digital. 109 min. Rated PG.)



This film series Wonder and the Natural World explores wonder as an important and complex response to the natural world. These films raise profound questions about the relationship between human civilization and the physical universe, and conjure various forms of wonder in response to both. The series is sponsored by the IU Consortium for the Study of Religion, Ethics, and Society, in partnership with the Religious Studies, Political Science, and Geography departments, and the Integrated Program in the Environment. Screenings are free, but ticketed.

WONDER AND THE NATURAL WORLD



Fur: An Imaginary Portrait of Diane Arbus (2006)

Directed by Steven Shainberg

January 18 – Sunday – 3:00 PM

Featuring award-winning actors Nicole Kidman, Robert Downey, Jr., and Ty Burrell, Shainberg's fictionalized account of the early career of the photographer Diane Arbus (Kidman) traces her artistic and personal transformation. However, it goes beyond biography to create a surrealistic modern-day fairy tale. (Digital. 122 min. Rated R.)



National Gallery (2014)

Directed by Frederick Wiseman

March 29 – Sunday – 3:00 PM

This three-hour-long “fly-on-the-wall” documentary was drawn from 170 hours of footage shot by the octogenarian filmmaker over a period of 12 weeks in 2012 at the National Gallery in London. Through his sensitive editing, Wiseman tells the story of the museum that visitors see and the museum that is behind the scenes. (2K DCP. 180 min. Rated G.)

Gallery Talks

Arbus in Focus

January 18 – Sunday – 2:00–2:30 PM

Gallery of the Art of the Western World, Doris Steinmetz Kellett Endowed Gallery of Twentieth-Century Art, first floor. Nan Brewer, the IU Art Museum's Lucienne M. Glaubinger Curator of Works on Paper, will discuss three works by the iconic photographer Diane Arbus, including an early fashion image (produced in collaboration with her husband Allan Arbus) and two mature works that reflect her distinctive “snapshot” aesthetic.

IU Art Museum in Focus

March 29 – Sunday – 2:00–2:30 PM

Gallery of the Art of the Western World, first floor. Heidi Gealt, the IU Art Museum's soon-to-be retiring director, will discuss her personal experiences of leading a world-class university art museum for over a quarter of a century.

These programs are presented in partnership with the IU Art Museum and the IU Cinema and are sponsored by Marsha R. Bradford and Harold A. Dumes. The gallery talks and films are free and open to the public.

ART AND A MOVIE



Appropriate Behavior (2014) *Directed by Desiree Akhavan*

Two Lakes (2012) *Directed by Annette Kroll*

March 30 – Monday – 7:00 PM

For Shirin, being part of a perfect Persian family isn't easy. Her family doesn't know she's bisexual, and her ex-girlfriend, Maxine, can't understand why she doesn't tell them. Following a family announcement of her brother's betrothal to a parentally approved Iranian prize catch, Shirin embarks on a private rebellion involving a series of pansexual escapades. *Two Lakes* is a handmade camera-less film, collectively created from piles of color gels. This tapestry of hues is accompanied by voice-over to tell the story of a teenager who moves to "The City." Between low-paying jobs, lesbian parties, and junk food, she falls in love. The outcome is an explosion of shapes and colors that create a parallel universe to a young woman wandering through a new life. (DCP/Digital. 97 min. Not Rated.)



We Came to Sweat: The Legend of Starlite (2014) *Directed by Kate Kunath and Sasha Wortzel*

Judy Chicago & the California Girls (1971) *Directed by Judith Dancoff*

April 6 – Monday – 7:00 PM

In 1962, Mackie Harris founded a gay bar for his Brooklyn community in a highly charged climate of the civil rights movement. *We Came to Sweat: the Legend of Starlite* documents the impact of gentrification and displacement on the patrons of the Starlite, in a portrait of the living history of the LGBTQ community. At the height of the 1970's women's movement, on the cusp of revolutionary change, American artist Judy Chicago began a unique experiment: to train only young women artists in an all-woman art program at Fresno State College. The film documents this first all-woman art program, in a compelling and candid portrait of a country and culture in the midst of great social change. (2K DCP/16mm. 97 min. Not Rated.)

Presenting new works in feminist and queer cinema, the Feminist Art as Self-Help film series is inspired by the consciousness-raising ethos of the 1970s feminist movement, "the personal is political," and the feminist narcissism of écriture feminine, or "feminine writing." Taking the shape of an optical manifesto, diary entry, and hysterical scream, the films explore weird girls and art and aesthetic culture made at the margins of male-dominated, racist art markets, and ask us to reimagine the rant as a mode of self-help and the manifesto as an instruction manual. This series is sponsored by the Department of Communication and Culture, the Film and Media Studies program, the Black Film Center/Archive, the departments of English, Cultural Studies, Gender Studies, and American Studies. Screenings are free, but ticketed.

FEMINIST ART AS SELF-HELP



Ray Bradbury (1920–2012) was one of the best-known science fiction and fantasy writers of our time, producing such enduring works as The Martian Chronicles, Fahrenheit 451, and The Illustrated Man. His stories and novels often criticize our relationship to technology, yet also display poetic optimism about humankind’s place in the cosmos. His explanation of this apparent contradiction was simple: “People ask me to predict the future, when all I want to do is prevent it. Better yet, build it.”

This series explores the breadth of Bradbury’s imaginative writing on screen. Films inspired by his books sit alongside films that he scripted himself. Though a child of the Midwest, he grew up in Hollywood and had the joy (and the pain) of working extensively in film. This series is sponsored by the Center for Ray Bradbury Studies, College Arts and Humanities Institute, IUPUI Arts & Humanities Institute, IU’s Advanced Visualization Lab, Science on Screen, Coolidge Corner Theatre Foundation, Alfred P. Sloan Foundation and IU Cinema. Special thanks to Jonathan Eller, Phil Nichols, University of Wolverhampton, U.K., and Chris Eller. All screenings will have academic introductions and many will be followed by discussions. Screenings are free, but ticketed.

TV and Shorts Program (1962-1989)

March 24 – Tuesday – 7:00 PM

Ray Bradbury was a master of the short story, and many of his short works have been adapted for the screen. This program of TV items and short films demonstrates that the short form often captures the spirit of Bradbury better than the “Hollywood blockbuster.” Among the items included is Bradbury’s Oscar®-nominated short collaboration with illustrator Joe Mugnaini, *Icarus Montgolfier Wright*. We also include Bradbury entries from the classic TV series such as *Alfred Hitchcock Presents* and *The Twilight Zone*. Many of the items included here are seldom screened today. (Digital. 95 min. Not Rated.)

It Came From Outer Space – 3D (1953)

Directed by Jack Arnold

March 26 – Thursday – 7:00 PM

Ray Bradbury wrote the original, detailed screen treatment for this film, one of the initiators of the science-fiction movie boom of the 1950s. The treatment (and the film itself) is deliberately restrained in its portrayal of the invading alien and adopts a more philosophical stance than many science fiction films of the era. As an added attraction, we are presenting the film in its original 3D format—giving a rare chance to see the film as originally intended. (35mm. 81 min. Not Rated.)

RAY BRADBURY

FROM SCIENCE TO THE SUPERNATURAL



A Sound of Different Drummers

(1957) Directed by John Frankenheimer

March 27 – Friday – 6:30 PM

This rarely seen *Playhouse 90* live TV play from the 1950s presents a scenario which is remarkably similar to Ray Bradbury's *Fahrenheit 451*. Bradbury himself was surprised to see it, and promptly embarked on legal action for breach of copyright. Bradbury was ultimately successful, and the play was withdrawn from circulation, and never again shown. Our screening gives a unique opportunity to view this early work of director John Frankenheimer —and to compare it to the authorized film adaptation of *Fahrenheit 451* which was made a decade later. (Digital. 90 min. Not Rated.)

Fahrenheit 451 (1966) Directed by François Truffaut

March 27 – Friday – 9:30 PM

One of the best known adaptations of Bradbury's work, this film was the first and only English-language work from the prolific and influential François Truffaut. Bradbury and Truffaut did not directly collaborate on the film, but the two established and maintained a correspondence which lasted until Truffaut's untimely death, and frequently considered working together on other projects. Truffaut stays remarkably close to Bradbury's story, but makes some significant changes which impressed Bradbury so much that he used them himself in his later stage play version of *Fahrenheit 451*. (2K DCP. 112 min. Not Rated.)



Moby Dick (1956) Directed by John Huston

March 28 – Saturday – 3:00 PM

Bradbury had been writing for the screen for just a year before he got his big break—writing the screenplay of *Moby Dick* in Ireland for his cinematic hero John Huston. The experience was life-changing, and gave the author much to write about: his Irish experiences prompted a string of plays and short stories, and the novel *Green Shadow*, *White Whale*; and his grappling with Melville led to his multi-media versions of the “space age *Moby Dick*,” *Leviathan '99*. The *Moby Dick* screenplay remains one of Bradbury’s finest scripts. (HD. 116 min. Not Rated.)

Something Wicked This Way Comes (1983) Directed by Jack Clayton

March 28 – Saturday – 6:30 PM

Something Wicked represents the culmination of a decades-long dream for Ray Bradbury. He conceived it in the 1950s as a film for Gene Kelly. Unable to get it made, he instead re-developed it into a successful novel. In the 1970s, he attempted to re-adapt the novel for screen on several occasions, and finally in the early 1980s Disney backed this version from director Jack Clayton. Clayton and Bradbury had been friends for decades, but had disagreements over Bradbury’s script, and their friendship sadly foundered. Nevertheless, there are scenes in this film, heightened by James Horner’s compelling soundtrack, that recall the finest traditions of the mid-century terror film. (35mm. 95 min. Rated PG.)



The White Bird with a Black Mark (1970)

Directed by Yuri Ilyenko

February 8 – Sunday – 6:30 PM

Set in Ukraine's Bukovyna region near the Romanian border, the film tells the dramatic story of a family of rural wedding musicians torn asunder by World War II. Against the captivating backdrop of the Carpathian Mountains, Yuri Ilyenko weaves a poetic tale of optimism and tragedy amidst conflicting familial and national loyalties. One of the few Ukrainian-language feature films produced in the Soviet Union, it won the Grand Prize at the 1971 Moscow Film Festival. In Ukrainian, Romanian, and Russian with English subtitles. (2K DCP. 97 min. Not rated.)



Haytarma (2013)

Directed by Akhtem Seitablaev

February 15 – Sunday – 6:30 PM

Based on true events, *Haytarma* is the first Ukrainian cinematic work about the 1944 Soviet deportation of the Crimean Tatars from the Crimean Peninsula. Ametkhan Sultan (played by the director), a Tatar fighter pilot and two-time Hero of the Soviet Union, is on leave in his hometown when the deportation begins. Shot on location, the film's striking crowd scenes were created with the participation of over 10,000 extras from throughout Crimea, some of whom had experienced the deportation first-hand. In Russian and Crimean Tatar with English subtitles. (Digital. 87 min. Not Rated.)

Despite decades of Soviet censorship and economic hardship, Ukrainian filmmakers have made important contributions to the world of cinema. This program presents two films centered on families struggling for peace and freedom amidst the political, economic, and social upheaval of the Second World War. These films invite the viewer to experience key moments in the often turbulent history of Ukraine, a nation of diverse peoples whose struggle for liberty continues to this day. This series is sponsored by the Department of Slavic and East European Languages and Cultures, the Russian and East European Institute, the Inner Asian and Uralic National Resource Center, the Institute for European Studies, and the Department of Anthropology. Special thanks to Ukrainian Studies Organization (UkrSO) members Antonina Semivolos, Sofiya Asher, and Svitlana Melnyk. Screenings are free, but ticketed.



The Sixth Annual Film Symposium on New Trends in Modern and Contemporary Italian Cinema with filmmaker Francesco Rosi is presented by Indiana University's Department of French and Italian. Support comes from the College of Arts and Sciences, Department of French and Italian, Mary-Margaret Barr Koon Fund, Olga Ragusa Fund for the Study of Modern Italian Literature and Culture, College Arts and Humanities Institute, Provost Lauren Robel, J.D., and IU Cinema. All films are Italian language with English subtitles and screenings are free, but ticketed. Special thanks to Istituto Luce Cinecittà for use of their 35mm film prints.

Francesco Rosi

*Getting his start as assistant director for Luchino Visconti (La terra trema, Bellissima and Senso) and Michelangelo Antonioni (I vinti), Francesco Rosi soon became one of the key figures of the politicised Italian post-neorealist cinema of the 1960s and 1970s. Martin Scorsese listed Rosi's film Salvatore Giuliano as one of his 12 favorite films of all time, saying that Rosi "... is one of the great masters of contemporary cinema." His films have earned numerous international awards, including the Palme d'Or at the Cannes Film Festival, and the Silver Bear, Best Director and Honorary Golden Bear for Lifetime Achievement awards at the Berlin International Film Festival. Screenings are free, but ticketed. **Director Francesco Rosi is scheduled to be present at all screenings.***

ITALIAN FILM CONFERENCE/FESTIVAL FRANCESCO ROSI



Three Brothers/Tre fratelli (1981) *Directed by Francesco Rosi*

April 25 – Saturday – 7:00 PM

One day, Donato Giuranna sends his three sons a telegram informing them of the death of their mother. Raffaele, a judge in Rome; Nicola, a factory worker in Turin; and Rocco, a teacher in a reformatory in Naples, return home for the funeral without freeing themselves from their own personal and professional problems. Raffaele, involved in combating terrorism, fears for his life. Nicola, separated from his wife, does not know how to overcome a marital crisis, and political strife. Rocco, an idealist, is very troubled by worldwide poverty. The night before the funeral they have different dreams that reflect their existential situation. (35mm. 113 min. Not Rated.)

Salvatore Giuliano (1961) *Directed by Francesco Rosi*

April 22 – Wednesday – 7:00 PM

On the morning of July 5, 1950, the body of Salvatore Giuliano is discovered in Castelvetro. The elusive Sicilian bandit, who in the immediate postwar period joined the Sicilian separatist cause and held off police and Italian soldiers for years, was killed amid convoluted circumstances. He and his followers were also accused of the Portella della Ginestra massacre. Through its investigation of Giuliano's involvement with separatism, politics, and mafia, the film tells Sicily's complex history from the American landing to the Viterbo trial on the Portella della Ginestra massacre. This film is Rosi's most ambitious attempt to rival Soviet master Sergei M. Eisenstein. (35mm. 107 min. Not Rated.)

Hands over the City/Le mani sulla città (1963) *Directed by Francesco Rosi*

April 23 – Thursday – 7:00 PM

On the eve of local elections in Naples, a residential building collapses, killing some innocent by-standers. The communist councilman De Vita (Carlo Fermariello) initiates an investigation of Edoardo Nottola (Rod Steiger), powerful businessman and exponent of the local right-wing party. Nottola wants to be elected head of urban planning and personally manage the city development on behalf of his colleagues and his party. Nottola's party tries to convince him not to run, so he surprises them by joining the Christian Democrats, their political opponents, to obtain office. How will Nottola use his newly elected power ... ? (35mm. 110 min. Not Rated.)

Lucky Luciano (1973) *Directed by Francesco Rosi*

April 24 – Friday – 7:00 PM

In 1945, New York Governor Dewey expels from the U.S. Salvatore Lucania, known as Charles "Lucky" Luciano (Gian Maria Volonté), the undisputed boss of Italian-American crime since 1931. In Italy, Luciano lived in Naples as a quiet and distinguished gentleman, but in reality he was the head of international drug traffic. Luciano's drug trafficking history unleashed a controversy at the United Nations, between the American and the Italian delegates. Luciano, considered to have been the most powerful American Mafia boss of all time, died of a heart attack at the Naples airport in 1962, where he was meeting a producer who wanted to make a movie on his life story. (35mm. 115 min. Not Rated.)



Chimes at Midnight

(1965) Directed by Orson Welles

April 28 – Tuesday – 7:00 PM

One of the more under-appreciated and rarely screened of Orson Welles's films, *Chimes at Midnight* finds Welles playing Shakespeare's famous recurring character, Falstaff, a roustabout and companion to Prince Hal, who eventually becomes Henry V. Welles brings his theatrical background to the fore, as he creatively adapts portions from several of Shakespeare's plays to give a fuller version of Falstaff, a man like Welles himself, whose mouth and mind are as oversized as his belly. Though critically acclaimed at the time of its release, the film has rarely been seen due to complications with Welles's estate. However, it remains a singular work in Welles's filmography, one which Welles himself admired, as evidenced by his remark, "If I wanted to get into heaven on the basis of one movie, that's the one I'd offer up." (2K DCP – New Restoration. 113 min. Not Rated.)

The Magnificent Ambersons

(1942) Directed by Orson Welles

April 29 – Wednesday – 7:00 PM

In Welles' second feature, *The Magnificent Ambersons* follows debutant Eugene Morgan (Joseph Cotton) as he falls for Indianapolis society girl Isabel Amberson (Dolores Costello), but makes a serious mistake and loses her to another man. Isabel has a son, George, and when her husband dies and Eugene asks for her hand in marriage again, his decisions lead to tragedy for all. Controversially, studio executives at RKO deleted 40 minutes of Welles' original cut, and reshot the ending, which Welles fought against. (35mm. 88 min. Rated PG.)

The year 2015 marks the 100th birthday of legendary actor, magician, producer, screenwriter, journalist, and theater/radio/film/television director George Orson Welles. His work will be celebrated in events around the globe, but one of the most important celebrations is here in Bloomington, where The Media School, Lilly Library, IU Libraries Moving Image Archive, and IU Cinema are jointly sponsoring a film retrospective, major library exhibition, and a symposium featuring an international array of filmmakers and guest lecturers. Audiences will have a rare opportunity to see both famous and little-known films by Welles, who was a pioneer of media and a "Sacred Beast" of cinema. This series is also supported by College Arts and Humanities Institute, Black Film Center/Archive, Office of the Provost and Executive Vice President, Department of Spanish and Portuguese, and Department of Theatre, Drama and Contemporary Dance. Conference registration provides tickets to attendees. Tickets to individual screenings are \$3.

ORSON WELLES

A CENTENNIAL CELEBRATION & SYMPOSIUM



Magician: The Astonishing Life and Work of Orson Welles (2014) *Directed by Chuck Workman*

April 30 – Thursday – 2:00 PM

Magician: The Astonishing Life and Work of Orson Welles looks at the remarkable genius of Orson Welles on the eve of his centenary—the enigma of his career as a Hollywood star, a Hollywood director (for some a Hollywood failure), and a crucially important independent filmmaker. “A lively and fresh retelling of the protean artist’s eventful life.” -*The Hollywood Reporter*. **Director Chuck Workman is scheduled to be present.** (2K DCP. 95 min. Not Rated.)

The Immortal Story / F for Fake – Double Feature (1968/1973) *Directed by Orson Welles*

April 30 – Thursday – 7:00 PM

The Immortal Story begins in 19th Century Macao, Portugal, where Mr. Clay (Orson Welles) is an aging, wealthy merchant, living alone. After recalling a story of a sailor who is paid to sleep with the young wife of a wealthy man, he decides to bring the story to life. Upon hiring a willing young woman to act as his wife, the game begins. In *F for Fake*, Orson Welles portrays himself as a magician who can’t be trusted. The film is best described as a cinematic sleight of hand, a documentary that becomes something else entirely. Henry Jaglom, calls it “the most autobiographical of his films.” (35mm. 147 min. Not Rated.)

Too Much Johnson (1938)

Directed by Orson Welles

May 1 – Friday – 3:00 PM

One of Welles’ earliest films was a pastiche of silent-era comedy intended to be shown in three parts, as introductions to the three acts of his 1938 staging of the 1894 William Gillette farce, *Too Much Johnson*. Because of technical problems in the theater, the film was never shown and was thought to be lost. In 2013, a print was discovered in Pordenone, Italy. Although incompletely edited, it’s a delight—a witty combination of Harold Lloyd and the European avant-garde, but also quite Wellesian, with deep-focus compositions that foreshadow *Citizen Kane*. (35mm. 40 min. Not Rated.)

Special Presentation

May 1 – Friday – 8:00 PM

Though we cannot publish the details at this time, this is an event that Orson Welles enthusiasts, scholars or self-proclaimed cinephiles should not miss. Several conference guests will be involved in this presentation. More details will be published online as the date approaches.





Unreleased and Rare Footage

Directed by Orson Welles

May 2 – Saturday – 3:00 PM

This program will be a mixed-bag of fugitive pieces of work from around the world that range from television, to clips from legendary unfinished films to recordings of stage work. The program will include *Hearts of Age*, *The Fountain of Youth*, and many more. The full program will be announced online once all titles and clips are confirmed (Digital. 75 min. Not Rated.)

Touch of Evil (1958) *Directed by Orson Welles*

May 2 – Saturday – 7:00 PM

Welles wrote, directed, and starred as Captain Hank Quinlan, a corpulent bad cop on the U.S. side of a Mexican border town that is thrown into disarray when a bomb goes off in a car traversing the border. It is Welles's most steamy and surreal film, populated with biker gangs, crooked characters, and low-lit set pieces, the sort of noir pulp that you can chew on forever. With a seemingly endless supply of gonzo performances from Marlene Dietrich, Charlton Heston, and Janet Leigh among many others, *Touch of Evil* resonates as Welles's most luridly entertaining film. (2K DCP. 95 min. Rated PG-13.)



The Trial (1962) *Directed by Orson Welles*

May 2 – Saturday – 9:30 PM

A darkly comic adaptation of the Kafka novel, *The Trial* stars Anthony Perkins as Josef K, a man lost in the seemingly endless bureaucracy of facing a trial for a crime that is never named. Instead of a courtroom drama, the film depicts a never-ending descent into the madness of bureaucracy, as questions remain unanswered and no one quite understands how all the pieces fit. After *Citizen Kane*, *The Trial* is the film that best demonstrates Welles's penchant for using canted angles and visually expressive sets to heighten the interior drama of his characters. (35mm. 118 min. Not Rated.)



Macbeth (1948) Directed by Orson Welles

May 3 – Sunday – 3:00 PM

A rushed production on a shoestring budget, Welles takes necessary liberties with the Scottish play, beefing up and cutting down portions as he saw fit. While this caused complaints from critics at the time, the result today is a fascinating example of adaptation and a lesson in handling a classic. Spurred by Welles's performance as the title character and the expressionistic, low-budget set pieces, Welles again investigates the corroding influence of power on the psyche of men. (35mm. 92 min. Not Rated.)

Citizen Kane (1941) Directed by Orson Welles

May 6 – Wednesday – 6:30 PM

Often considered the greatest film of all time, Welles's Hollywood debut is a film à clef based on the life of William Randolph Hearst and was nominated for Oscars® in nine categories, winning the award for Best Writing (Original Screenplay). With innovative narrative, cinematic, and scoring techniques, Welles tells the story of the fictional Charles Foster Kane in flashbacks as a newsreel reporter tries to discover the meaning of Kane's last word on his deathbed ("rosebud ..."), slowly revealing how Kane began as an idealistic young man in the publishing industry whose life spiraled into a quest for political and social power. (2K DCP. 119 min. Rated PG.)



Confidential Report/Mr. Arkadin (1955)

Directed by Orson Welles

May 3 – Sunday – 6:30 PM

Greatness lurks inside this tangled mess, one of many times that Welles's intentions were gummed up by studio intervention. Like *Citizen Kane*, this film uses the plot device of one man investigating the life of another, only to find deaths in the past of Mr. Arkadin, played by Welles with equal parts charm and menace. An underrated film in Welles's canon, this look into the secrets of a man's past doesn't give us an answer as symbolic as a sled, instead suggesting that sometimes there are not simple reasons for the evil in men's hearts. (35mm. 93 min. Not Rated.)





Iris Film Festival (2015)

January 24 – Saturday – 6:30 PM

The Indiana University Department of Communication and Culture's 2015 Iris Film Festival showcases innovative, inspired and engaging films and videos in the short format, many of which originate from members of the Bloomington and Indiana University communities. The festival provides a venue for students to showcase their talent, as well as celebrate the great film and video work created by independent filmmakers in the Bloomington community. (Digital. 90 min. Not Rated.)



Tangerines/Mandariinid/Mandarinai (2013)

Directed by Zaza Urushadze

February 23 – Monday – 7:00 PM

Estonian film recently celebrated its 100th anniversary and increasingly features international collaborations, this time with Georgia, another small country with complicated history. In 1992 Georgia, two Estonian men are the last ones left in their settlers' village caught in the middle of the Abkhazian War. When wounded fighters from both sides end up at Ivo's house, the old villager is determined to follow his moral principles. An improbable diplomatic mission unfolds within the walls of his home. (2K DCP. 87 min. Not Rated.) This screening is sponsored by the Inner Asian and Uralic National Resource Center, the Russian and East European Institute, the Department of Central Eurasian Studies, and the Institute for European Studies.

Chasing Ice (2013) Directed by Jeff Orlowski - Presented by James Balog

February 19 – Thursday – 7:00 PM

In the spring of 2005, photographer James Balog headed to the Arctic on assignment for National Geographic: to capture images to document the Earth's changing climate. Even with a scientific upbringing, Balog had been a skeptic about climate change. But that first trip opened his eyes to the biggest story in human history and challenged him to put his career and his very well-being at risk. *Chasing Ice* is the story of one man's mission to change the tide of history by gathering undeniable evidence of our changing planet. Battling untested technology in subzero conditions, he comes face to face with his own mortality. His hauntingly beautiful images compress years into seconds and capture ancient mountains of ice in motion as they disappear. (2K DCP. 80 min. Rated PG-13.) This screening is sponsored by the Union Board, College Arts & Humanities Institute, School of Public and Environmental Affairs, Integrated Program in the Environment, Department of Geological Sciences, Center for Integrative Photographic Studies, Kelley School of Business, and IU Cinema. **Photographer James Balog is scheduled to be present.**

Screenings free, but ticketed, unless noted.

OTHER FILMS & GUESTS



The James Naremore Lecture with Richard Dyer

February 26 – Thursday – 4:00 PM

Indiana University's Department of Communication and Culture presents the James Naremore Lecture, which is dedicated to continuing the tradition of scholarly excellence and honoring the similar breadth and depth in the work of other pre-eminent scholars in the field of media studies. James O. Naremore is Chancellors' Professor Emeritus in Communication and Culture, English, and Comparative Literature at Indiana University.

Richard Dyer is a Professor of Film Studies at King's College London. He has an MA in French with German, English and Philosophy from St. Andrews University (MA) in French with German, English and Philosophy, with his PhD in English from the University of Birmingham in the Centre for Contemporary Cultural Studies. He has had multiple visiting professorships across the U.S and Europe. His research interests include entertainment, representation and the relationship between them, as well as music and film (including melodrama), Italian cinema (especially in its popular forms) and gay, lesbian, and queer cultures.



The Devil Strikes at Night /Nachts wenn der Teufel kam (1957) Directed by Robert Siodmak

February 26 – Thursday – 6:30 PM

Nachts wenn der Teufel kam tackles the paradox of a serial killer at large in a society premised on exponential serial killing, Nazi Germany, and against the carnage of the Second World War. Directed in 1957 by Robert Siodmak on his return from Hollywood, *Nachts wenn der Teufel kam* uses expressionist lighting and documentary footage to present this true case of a serial killer in wartime Berlin. It uses both murder and detection to illuminate Nazi attitudes to deviance, the law and individualized murder. This screening is possible with support from the Goethe-Institut. (97 min. 35mm. Not Rated.)



Double Exposure (2015)

March 8 – Sunday – 6:30 PM

Double Exposure is an experimental program between composition students from the Jacobs School of Music and film students from IU's Department of Communication and Culture. The Indiana University Student Composers Association, with support from faculty members John Gibson (Jacobs School of Music) and Susanne Schwibs (CMCL) along with IU Cinema present a program of original student work—film and music—presented with a live ensemble. Each film will be receiving its premiere presentation. (2K DCP. 80 min. Not Rated.)



Particle Fever (2013) Directed by Mark Levinson

March 23 – Monday – 7:00 PM

Physicists from all over the world in search of the theoretical Higgs-Boson particle gathered together in Switzerland to recreate conditions immediately after the Big Bang, allowing us to move closer to an understanding of the origin of matter. Physicist-turned-filmmaker Mark Levinson was there with his cameras and he found a way of approaching the experiment as an epic adventure story. "The film is a tribute to the creativity and curiosity that drive scientific research." — *New York Times*. **Director Mark Levinson is scheduled to be present and take part in a post-film panel discussion with IU scientists involved in the CERN project.** (2K DCP. 97 min. Not Rated.) This film is sponsored by the Office of the Vice Provost for Research and the Department of Physics.



MOVEMENT: ASIAN PACIFIC AMERICA

IU Cinema's celebration of Asian Pacific American Heritage Month invites audiences to consider the multi-faceted vibrancies and complexities of Asian American and Pacific Islander individuals and communities. This event is sponsored by the Asian Culture Center, the Asian American Studies Program, the Center for Research on Race and Ethnicity in Society, and The Media School.

Emerging Asian Pacific American Voices: An Evening with Director Ougie Pak

April 2 – Thursday – 7:00 PM

Ougie Pak is a writer and filmmaker whose work has screened in venues including the Tribeca Film Festival, the Busan International Film Festival, the Bilbao International Festival of Documentary and Short Film, and the Student Academy Awards. He has also received awards from the National Board of Review and the Korean Ministry of Culture-Film Council. Ougie previously worked in the office of Antidote Films, where he aided the development and production of several acclaimed independent movies including *The Kids Are All Right*, *Mysterious Skin*, and *Roman Polanski: Wanted and Desired*. This evening will showcase the world premiere of *The Boardwalk* (2014), the story of a gambling-addicted Korean immigrant who takes his 8-year old son on a road trip to the greatest place in the world: Atlantic City, New Jersey. *Panopticon* (2012) and *The 100% Perfect Girl* (2006) will also be featured. **Director Ougie Pak is scheduled to be present.** (2K DCP. 75 min. Not Rated.)



Whatever Comes Next (2014) Directed by Hildegard Keller

April 26 – Sunday – 6:30 PM

What do life and the making of a work of art have in common? The film portrays the American artist Annemarie Mahler-Ettinger, born in Vienna in 1926, and a resident of Bloomington, Indiana since 1957. It is an intimate conversation with herself and her dog that unfolds in front of the camera, with autobiographical lifescapes and a beautiful original score by Olav Lervik. **Director Hildegard Keller and Director of Photography Carter Ross are scheduled to be present.** (2K DCP. 70 min. Not Rated.)





John (2014) Directed by Lloyd Newson

January 25 – Sunday – 6:30 PM

John, authentically depicts real-life stories, combining movement and spoken word to create an intense and moving theatrical experience. Lloyd Newson, DV8's Artistic Director, interviewed more than 50 men asking them frank questions, initially about love and sex. One of those men was John. What emerged was a story that is both extraordinary and touching. Years of crime, drug use, and struggling to survive lead John on a search in which his life converges with others, in an unexpected place, unknown by most. Don't miss this eagerly anticipated new production from the National Theatre. **Contains adult themes and nudity; considered suitable for ages 18 and up.** (2K DCP. 120 min. Not Rated.)

Treasure Island (2015) Directed by Polly Findlay

February 22 – Sunday – 2:00 PM

Robert Louis Stevenson's story of murder, money and mutiny is brought to life in a thrilling new stage adaptation by Bryony Lavery. It's a dark, stormy night. The stars are out. Jim, the inn-keeper's granddaughter (yes, granddaughter), opens the door to a terrifying stranger. At the old sailor's feet sits a huge sea-chest, full of secrets. Jim invites him in – and her dangerous voyage begins, with pirates, gold and swashbuckling adventure. Considered suitable for ages 10 and up. (2K DCP. 180 min. Not Rated.)



The National Theatre aims constantly to re-energize the great traditions of the British stage and to expand the horizons of audiences and artists alike. In partnership with IU's Department of Theatre and Drama, IU Cinema presents two encore broadcasts. Tickets are \$12 for IUB students and \$15 for all others.

NATIONAL THEATRE LIVE



Guests have included

Vadim Abdrashitov, James Acheson, Natalia Almada, Barry Allen, Rick Alverson, Kenneth Anger, David Anspaugh, Anthony Arnone, Angus Aynsley, Jacob Bender, Prashant Bhargava, Olivia Block, Peter Bogdanovich, Irene Taylor Brodsky, Richard Brody, Charles Burnett, Philip Carli, George Chakiris, Roger Corman, Pedro Costa, Donald Crafton, David Darg, Bridgett M. Davis, Peter Davis, Josephine Decker, Claire Denis, Danfung Dennis, Joseph Dorman, Dennis Doros, Ava DuVernay, Mike and Chris Farah, Hannah Fidell, Ari Folman, Lucian Georgescu, Sandra Gibson, Jill Godmilow, Bobcat Goldthwait, Bette Gordon, Werner Herzog, Eliza Hittman, Kataoka Ichiro, Dennis James, Steve James, Abbas Kiarostami, Alison Klayman, Kevin Kline, Alain LeTourneau, William Lustig, Terence Marsh, Albert Maysles, Pam Minty, Bryn Mooser, Bill Morrison, Stanley Nelson, Edward James Olmos, Ron Osgood, Richard Pena, Nicolas Winding Refn, Nisha Pahuja, Angelo Pizzo, Luis Recoder, Mireia Sallares, Walter Salles, Nelson Pereira Dos Santos, John Sayles, Christel Schmidt, Paul Schrader, Jonathan Sehring, Amy Seimetz, Parvez Sharma, Todd Solondz, Whit Stillman, Meryl Streep, Monika Treut, Joe Swanberg, Michael Uslan, Christine Vachon, Amy Villarejo, Patrick Wang, Ti West, Kevin Willmott, Chuck Workman, Hoyt Yeatman, Adel Yaraghi, A.B. Yehoshua, and Krzysztof Zanussi.

Thanks, as always, to the Ove W Jorgensen Foundation and Jane and Jay Jorgensen. In addition to these guests, there have been many other filmmakers who have presented their work in the IU Cinema outside of the Jorgensen Guest Filmmaker Lecture Series.

2011–2014

JORGENSEN GUEST FILMMAKER LECTURES



This lecture series is made possible through the generous support of the Ove W Jorgensen Foundation. Lectures are held in the IU Cinema. No tickets are necessary; however, seating is limited.

Beth B

Director

February 6 – Friday – 3:00 PM

Jean-Pierre Jeunet

Director

February 13 – Friday – 3:00 PM

MM Serra

Director/Film Activist

February 27 – Friday – 3:00 PM

Peter Weir

Director

March 3 – Tuesday – 3:00 PM

Guy Maddin

Director

April 10 – Friday – 3:00 PM

Abderrahmane Sissako

Director

April 17 – Friday – 3:00 PM































Glenn Close

Actor

April 27 – Monday – 3:00 PM

JORGENSEN GUEST FILMMAKER
LECTURE SERIES


ICON KEY

-  International Arthouse Series | Pgs 4–9
 -  City Lights Film Series | Pgs 10–11
 -  Around *La dolce vita* | Pg 12
 -  Monday Matinee Classics | Pg 13
 -  Masterpieces of Polish Cinema | Pgs 14–15
 -  Direct from the Heartland Film Festival | Pg 16
 -  Science on Screen | Pg 17
 -  Queer Disorientations Presents: Queer Gothic | Pg 18
 -  Beth B Exposed | Pg 19
 -  WWI: 100 Years Removed | Pgs 20–22
 -  Mental Illness in American Film | Pg 23
 -  The Fantastical World of Jean-Pierre Jeunet | Pgs 24–26
 -  Reeling Minds | Pg 27
 -  Full of Wonder: Films of Peter Weir | Pgs 28–30
 -  Black Silence: Films by Zeinabu irene Davis and Charles Lane | Pg 31
 -  In Light Film Festival | Pgs 32–34
 -  8th Native Film Series: Living Life | Pg 35
 -  Underground Film Series | Pgs 36–37
 -  MM Serra | Pg 38
 -  Just Another Notion: Short Films by Mike Henderson | Pg 39
 -  The Magnificent Cinematic Obsession of Guy Maddin | Pgs 40–42
 -  Apocalypse, Then and Now | Pg 43
 -  Abderrahmane Sissako: Transnational Poetic Cinema | Pgs 44–46
 -  Wonder and the Natural World | Pg 47
 -  Art and a Movie | Pg 48
 -  Feminist Art as Self-Help | Pg 49
 -  Ray Bradbury: From Science to the Supernatural | Pgs 50–52
 -  Ukrainian Homelands | Pg 53
 -  Italian Film Conference/Festival: Francesco Rosi | Pgs 54–55
 -  Orson Welles: A Centennial Celebration & Symposium | Pgs 56–59
 -  Other Films & Guests | Pgs 60–62
 -  National Theatre Live | Pg 63
 -  Jorgensen Guest Filmmaker Lecture Series | Pgs 64–65
- ◆ A guest is scheduled to be present.


Film schedule is subject to change. Please check the IU Cinema website for the most current listings: cinema.indiana.edu

JANUARY



8 THURSDAY

-  7:00 PM
A Summer's Tale Pg 5


9 FRIDAY

-  7:00 PM
A Tale of Winter Pg 4


10 SATURDAY

-  3:00 PM
A Summer's Tale Pg 5
-  7:00 PM
A Girl Walks Home Alone at Night Pg 5


11 SUNDAY

-  3:00 PM
A Tale of Winter Pg 4


12 MONDAY


-  7:00 PM
Eroica Pg 15

15 THURSDAY


-  7:00 PM
Human Capital Pg 5


16 FRIDAY

-  6:30 PM
Uzumasa Limelight Pg 16


-  9:30 PM
Human Capital Pg 5


17 SATURDAY

-  3:00 PM
La dolce vita Pg 10

-  7:00 PM
Siddharth Pg 16


18 SUNDAY

-  3:00 PM
Fur: An Imaginary Portrait of Diane Arbus Pg 48


-  6:30 PM
Human Capital Pg 5


FEBRUARY

22 THURSDAY


-  7:00 PM
The Babadook Pg 6


23 FRIDAY


-  6:30 PM
Assemblage/Melange Pg 36

-  9:30 PM
The Babadook Pg 6


24 SATURDAY


-  3:00 PM
The Incredible Shrinking Man Pg 11

-  6:30 PM
Iris Film Festival Pg 60


-  9:30 PM
The Babadook Pg 6

25 SUNDAY


-  3:00 PM
Stranger by the Lake Pg 18

-  6:30 PM
John Pg 63


26 MONDAY

-  7:00 PM
Night Train Pg 15


29 THURSDAY


-  6:30 PM
Winter Sleep Pg 6


30 FRIDAY

-  6:30 PM
Winter Sleep Pg 6

31 SATURDAY

-  3:00 PM
Gaslight Pg 11

-  6:30 PM
Children of Men Pg 43


-  9:30 PM
A Girl Walks Home Alone at Night Pg 5

1 SUNDAY


-  3:00 PM
In the Folds of the Flesh Pg 18

-  6:30 PM
The Handmaid's Tale Pg 43


2 MONDAY


-  7:00 PM
Innocent Sorcerers Pg 15

5 THURSDAY


-  7:00 PM ♦
Exposed Pg 19


6 FRIDAY

-  3:00 PM ♦
Beth B Lecture Pg 19

-  7:00 PM
Blade Runner (The Final Cut) Pg 17


7 SATURDAY

-  3:00 PM
Blade Runner Pg 17

-  6:30 PM
Blade Runner (Director's Cut) Pg 17

-  9:30 PM
Blade Runner (The Final Cut) Pg 17

8 SUNDAY

-  3:00 PM
The Exiles Pg 35


-  6:30 PM
The White Bird with a Black Mark Pg 53

9 MONDAY


-  7:00 PM
The Saragossa Manuscript Pg 15

12 THURSDAY


-  4:00 PM ♦
A Very Long Engagement Pg 21

-  8:00 PM ♦
City of Lost Children Pg 27

13 FRIDAY


-  3:00 PM ♦
Jean -Pierre Jeunet Lecture Pg 24

-  6:30 PM ♦
Amélie Pg 25


-  9:30 PM ♦
Delicatessen Pg 26


14 SATURDAY

-  3:00 PM ♦
Verdun, Visions d'Histoire Pg 21

-  7:00 PM
Micmacs Pg 26


15 SUNDAY

-  3:00 PM
This May be the Last Time Pg 35


-  6:30 PM
Haytarma Pg 53

16 MONDAY


-  3:00 PM
To Kill a Mockingbird Pg 13

-  7:00 PM
Two Days, One Night Pg 6

19 THURSDAY


-  7:00 PM ♦
Chasing Ice Pg 60


20 FRIDAY

-  6:30 PM
Compensation/Daydream Therapy Pg 31


-  9:30 PM
The Cars that Ate Paris Pg 29


21 SATURDAY

-  3:00 PM ♦
Barbed Wire Pg 20


-  7:00 PM
Two Days, One Night Pg 6

22 SUNDAY

-  2:00 PM
Treasure Island Pg 63

-  6:30 PM
Two Days, One Night Pg 6


23 MONDAY

-  7:00 PM
Tangerines Pg 60


26 THURSDAY


-  4:00 PM ♦
Richard Dyer Lecture Pg 61


-  6:30 PM ♦
The Devil Strikes at Night Pg 61

-  9:30 PM
Mommy Pg 7

27 FRIDAY


-  3:00 PM ♦
MM Serra Lecture Pg 38


-  6:30 PM ♦
The Explicit Celluloid Body Pg 38

-  9:30 PM ♦
The Short, Radical Films of MM Serra Pg 38

28 SATURDAY

-  3:00 PM
If... Pg 11



-  6:30 PM
Mommy Pg 7

-  9:30 PM
The Last Wave Pg 29





MARCH

1 SUNDAY

-  3:00 PM
Thundercrack! Pg 18
-  6:30 PM
Dead Poets Society
Pg 29



2 MONDAY

-  3:00 PM
Witness Pg 29
-  7:00 PM ♦
Master and
Commander: The Far
Side of the World Pg 29




3 TUESDAY

-  3:00 PM ♦
Peter Weir Lecture
Pg 29
-  7:00 PM ♦
Picnic at Hanging Rock
Pg 30




4 WEDNESDAY

-  4:00 PM ♦
Gallipoli Pg 22
-  8:00 PM
The Truman Show
Pg 30




5 THURSDAY

-  3:00 PM ♦
The Special Need Pg 33
-  5:30 PM ♦
Call Me Kuchu Pg 33
-  8:00 PM ♦
Sepideh Pg 33


6 FRIDAY

-  2:30 PM ♦
Watchers of the Sky
Pg 33
-  5:30 PM ♦
The Return to Homs Pg 33
-  8:00 PM
Mala Mala Pg 34


7 SATURDAY

-  2:30 PM ♦
The Case Against 8
Pg 34
-  5:30 PM ♦
Slums: Cities of
Tomorrow Pg 34
-  8:00 PM ♦
Reportero Pg 34


8 SUNDAY

-  6:30 PM ♦
Double Exposure Pg 61


9 MONDAY


-  7:00 PM
Sidewalk Stories/A
Natural Born Gambler
Pg 31

12 THURSDAY



-  7:00 PM
Mr. Turner Pg 7

13 FRIDAY

-  6:30 PM
Visualizing
Experimental Science
Short Film Program
Pg 37

-  9:30 PM
Mr. Turner Pg 7


14 SATURDAY

-  3:00 PM
Fellini-Satyricon Pg 12
-  7:00 PM
Mr. Turner Pg 7



16 MONDAY

- 7:00 PM
TBA


22 SUNDAY

-  6:30 PM
The Salvation Pg 8


23 MONDAY

-  3:00 PM
Rear Window Pg 13
-  7:00 PM ♦
Particle Fever Pg 61



24 TUESDAY

-  7:00 PM
Bradbury Shorts
Program Pg 50



26 THURSDAY

-  7:00 PM
It Came From Outer
Space Pg 50



27 FRIDAY

-  6:30 PM
A Sound of Different
Drummers Pg 51
-  9:30 PM
Fahrenheit 451 Pg 51


28 SATURDAY

-  3:00 PM
Moby Dick Pg 52
-  6:30 PM
Something Wicked This
Way Comes Pg 52

29 SUNDAY

-  3:00 PM
National Gallery Pg 48
-  6:30 PM
Jauja Pg 8

30 MONDAY

-  7:00 PM
Appropriate Behavior/
Two Lakes Pg 49

APRIL



2 THURSDAY

-  7:00 PM ♦
An Evening with Ougie
Pak Pg 62


3 FRIDAY

-  6:30 PM ♦
Short Films by Mike
Henderson Pg 39
-  9:30 PM
The Salvation Pg 8


4 SATURDAY

-  3:00 PM
The Graduate Pg 11
-  6:30 PM
The Saddest Music in
the World Pg 40
-  9:30 PM
The Salvation Pg 8

5 SUNDAY

- 3:00 PM
TBA
-  6:30 PM
A Will for the Woods
Pg 47


6 MONDAY


-  7:00 PM
We Came to Sweat: The
Legend of Starlight/
Judy Chicago & The
California Girls Pg 49

9 THURSDAY

-  6:30 PM ♦
My Winnipeg Pg 41
-  9:30 PM ♦
Guy Maddin Shorts
Program Pg 41

10 FRIDAY


 3:30 PM ♦
Guy Maddin Lecture Pg 40


 6:30 PM ♦
Guy Maddin Presents
L'Age d'Or Pg 41

 9:30 PM ♦
Brand Upon the Brain
Pg 42


11 SATURDAY


 3:00 PM ♦
La Notte Brava/The Big
Night Pg 12

 6:30 PM
Archangel Pg 22


 9:30 PM
Tales from the Gimli
Hospital Pg 42

12 SUNDAY


 3:00 PM
Dracula: Pages from a
Virgin's Diary Pg 42


 6:30 PM ♦
Waiting for Happiness
Pg 45

13 MONDAY


 7:00 PM
Paprika Pg 27


16 THURSDAY


 6:30 PM ♦
Timbuktu Pg 45

 9:30 PM
Abderrahmane Sissako
Shorts Program Pg 45


17 FRIDAY


 3:00 PM ♦
Abderrahmane Sissako
Lecture Pg 44

 6:30 PM ♦
Bamako Pg 46


 9:30 PM
Rostov-Luanda Pg 46


18 SATURDAY

 3:00 PM
Seymour: An
Introduction Pg 9


 7:00 PM
Jauja Pg 8


19 SUNDAY

 3:00 PM
Life on Earth Pg 46


 6:30 PM
Seymour: An
Introduction Pg 9

20 MONDAY

 3:00 PM
The Apartment Pg 13

 7:00 PM
One Flew Over the
Cuckoo's Nest Pg 23


22 WEDNESDAY

 7:00 PM ♦
Salvatore Giuliano
Pg 55

23 THURSDAY

 7:00 PM ♦
Hands Over the City/
Le mani sulla città Pg 55


24 FRIDAY


 7:00 PM ♦
Lucky Luciano Pg 55

25 SATURDAY


 7:00 PM ♦
Three Brothers/
Tre fratelli Pg 55


26 SUNDAY

 3:00 PM
The Gods Must Be Crazy
Pg 47


 6:30 PM ♦
Whatever Comes Next
Pg 62

27 MONDAY

 3:00 PM ♦
Glenn Close Lecture
Pg 23

 7:00 PM ♦
Fatal Attraction Pg 23


28 TUESDAY


 7:00 PM
Chimes at Midnight
Pg 56

29 WEDNESDAY


 7:00 PM ♦
The Magnificent
Ambersons Pg 56


30 THURSDAY

 2:00 PM ♦
Magician: The
Astonishing Life and
Work of Orson Welles
Pg 57


 7:00 PM
The Immortal Story/
F for Fake - Double
Feature Pg 57


MAY**1 FRIDAY**


 3:00 PM
Too Much Johnson
Pg 57

 8:00 PM ♦
Special Presentation
Pg 57


2 SATURDAY


 3:00 PM
Unreleased and Rare
Footage Pg 58

 7:00 PM
Touch of Evil Pg 58


 9:30 PM
The Trial Pg 58


3 SUNDAY

 3:00 PM ♦
Macbeth Pg 59


 6:30 PM ♦
Confidential Report-
Mr. Arkadin Pg 59


4 MONDAY

 6:30 PM
Student Films


 9:30 PM
While We're Young Pg 9


5 TUESDAY

 6:30 PM
Student Films


 9:30 PM
While We're Young Pg 9

6 WEDNESDAY

 6:30 PM
Citizen Kane Pg 59

 9:30 PM
While We're Young Pg 9

7 THURSDAY

 7:00 PM
While We're Young Pg 9

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♦ Denotes filmmakers are scheduled to be present.

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The IU Cinema is an independent academic unit that reports through the Office of the Provost. To facilitate partnerships across campus it utilizes a Program Advisory Board to approve academic program partnership requests. The Board consists of members from most of the 14 schools across campus.

Each semester, the Cinema receives many more requests than it can support in the 40–50 available screening slots. The review process considers the academic relevance of the request, multidisciplinary nature, and quality of film selections as first priorities, followed by departmental support and projected audience appeal. In its first four years, the Cinema has partnered with over 100 units across campus on more than 400 screenings.

Visit <http://www.cinema.indiana.edu/academic-partnerships> for more details and to access the online application.

Deadlines for submission are in February for fall screenings and in September for spring screenings.



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Our achievements to date are a culmination of many people's contributions of time, financial gifts, hard work, and intellectual and creative thought. Along with support from many individuals, the commitment to the arts (including IU Cinema) by Indiana University's administration and faculty is unparalleled.

Everyone involved seems to share a common vision, which is to establish on IU's Bloomington Campus ... a place for film. Together, we are building a place and program like no other. In addition to the hundreds of people that have volunteered their time and energy, we have the following financial contributors to thank.

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The background features a dark, abstract design with diagonal bands of orange, teal, and grey. In the lower-left corner, there is a close-up, high-contrast image of a woman's face, possibly a classical statue or a film still, looking upwards and to the right.

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